

Page two kinda shit

I'm pretty excited about this issue. I've been wanting to do something about fanzines for a while. It just seems like the people who do them never get any attention. If you ask me, a good fanzine is more important than a dozen good bands.

I'm willing to bet a lot of people will think the subject matter is dull. Fuck them. There's a lot more to punk rock than records and bands. The people I talked to for this issue are among the most intelligent, sincere people in punk rock. They get my respect. I value their opinions.

Elsewhere in this issue, I spout off a lot of opinions about the state of independent publishing. It felt good to get it out. Take it however you want.

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and the usual crapola.
Not many left.**

On the cover: It's art, man.

On the right: The editor does the Hustle.

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Talking shop with independent publishers

Let's get something straight. It's "zine." It rhymes with "keen," "bean" and "Ovaltine." It does not rhyme with "nine" or "fine." The next person I hear pronouncing it wrong gets beaten to death with a stack of Maximum Rocknrolls.

"Zine" is short for "fanzine" -- a magazine put out by fans. Got it? I really can't believe I had to go through all of that, but some people really don't know.

Zines truly are a vital part of the independent music scene. Zines are how a lot of people find out about new releases, which band is on tour, which band is full of morons and lots more. Fanzines are the fourth estate of punk rock. They can make or break a band, label or another fanzine for that matter. I don't think zines get the respect they deserve. I believe most are taken for granted. A lot of people do not realize all of the hard work that can go into a single issue.

Anyhow, I love fanzines that are well-done. And frankly, these days a well-done fanzine is rare. (Sorry, I couldn't resist.) To me, a good fanzine provides both information and entertainment. And, to me, a good fanzine should be pleasing to the eye.

I asked the editors of fifteen zines that I like to either write a little something about zines or to answer a few simple questions that I mailed to them. Most did not respond. I understand that zine editors are busy people, so that's OK. The ones who did respond provided me with both wit and good advice. Here's what I got.

Murder Can Be Fun

John Marr writes and edits *Murder Can Be Fun*, one of the most original independent publications I've ever come across. MCBF typically deals with some sort of crime or tragedy in a thorough, informative -- and funny -- manner.

HR: John, could you give a little background on *Murder Can Be Fun*? I'll bet that a lot of people have never seen a copy. What is it you're aiming for? How long have you been at it?

JM: I started MCBF back in 1985 when I came to the simultaneous realization that 1. Lots of people are interested in this brand of weird stuff and 2. Noone was publishing in a similar vein that I knew of, although I later discovered several fellow travellers. I guess My goal is to make the entire history of strange murders, odd disasters and any other such fascinating occurrences readily available to the casual reader. Most people have never heard of something that happened longer ago than last week.

HR: What's the circulation of a typical issue and how long does it take you to get rid of them all?

JM: My press run for a new issue is 5,000; I get rid of them in a year or so. I keep most of my back issues in print and sell between 500 and 1,000 each.

HR: The articles in *Murder Can Be Fun* seem pretty involved and well-researched. How much time do you spend on research? Where do you get all of that great information?

JM: I spend a lot of time on research. I started the zoo death research by going through 60 years of the New York Times index and skimming through every zoo book at the public library and then did a whole bunch more digging through other newspapers. I even made a special trip to Portland -- OK, I was in Seattle, anyway -- to do more research on the Portland zoo killing and take the picture in #16.

HR: How is *Murder Can Be Fun* distributed? I've actually seen it in a few stores in bigger cities.

JM: I am distributed through Last Gasp, Subterranean, Tower and See Hear for the full line and Desert Moon and Fine Print for the current issue. It gets around.

HR: Which is your favorite issue? I think mine is either number 13 ("Death at Disneyland") or number 14 ("Please Mr. Postman, Don't Shoot.")

JM: My all-time, all-around personal favorite issue is #13. I was very proud to be the first one to do a round-up on all of the Disney deaths -- and believe me, I worked hard to track them all down! Sylvestre Matuschka is high on my list of all-time favorite crackpots. He blew up trains for erotic reasons! And the car/plane collision is nifty. My only disappointment is that the article on mystery writer Harry Stephen Keeler has yet to date ignite a full-scale revival. The man was a genius, I tell you!

HR: Do people think you're some kind of freak?

JM: Of course. People are always accusing me of being a freak -- right before they ask me for a list of back issues!

HR: Which is more interesting, a serial killer or a mass murderer?

JM: That is on par with asking me if I prefer blondes or brunettes -- it depends on the individual case! Seriously, mass murders are, on the average, more interesting. They make for such neat, self-contained stories, especially if they end their rampage with the classic bullet in the head. Too many serial killers are just boring losers -- I mean, anyone can go out and kill 20 or 30 hookers. On the other hand, someone like Ted Bundy -- now there's a fascinating character! He brought an unduplicated sense of grace, daring and elan to the field. They still haven't figured out how he pulled off some of his abductions.

HR: What are some zines that you enjoy reading?

JM: Some of my fave zine include Mystery Date, Sidney Supey, Pathetic Life, The Snopeses, Poppin Zits, Heinous, ANSWER Me!, Crank and several others put out by editors who are no doubt incensed that I have left them off the list. Oh, yes, and Thrift Score.

HR: Is there anything lacking in the independent publishing world?

JM: I don't think there is anything lacking in the indy publishing world. I think it has successfully incorporated all aspects of the "real" world. However, there is an excess of ego. Too many people think 50 cents worth of photocopying turns them into an exalted personage before which we should all prostrate ourselves.

HR: Okey-dokey.

John Marr PO Box 640111 San Francisco, CA 94164



AVERSION

Chris Banks writes and edits Aversion, one of the best sources of European contacts and news. Previously, he worked on Noisefest. He's been publishing for a while and knows what it takes to make a good zine.

HR: OK. Chris. What's the history of Aversion? It used to be called Noisefest.

How is this different?

CB: Well, Bob, Aversion has been going for close to one year now with two issues to date. Before Aversion I put out four issues of Noisefest, which started in early 1991, with the last issue coming out in late September 1993. There's actually not much difference between Aversion and Noisefest concerning the content, layout, etcetera. Aversion does have slightly less pages than Noisefest but it's published on a more regular basis in an effort to keep the reviews, reports, interviews, etcetera more up to date.

HR: Do you have any kind of goal or reason for doing Aversion?

CB: Aversion gives me the opportunity to express and communicate not only my opinions but other people's opinions -- and more importantly, I enjoy working on the zine and I like to be actively involved in the punk scene.

Basically, the only goal I have for Aversion would be to see it continue with the same coverage of do-it-yourself anarchist punk but to be published on a more regular basis with a larger circulation.

HR: What's Aversion's circulation and how do you pay for printing?

CB: At the moment, the current circulation is 1,000 copies for each issue, which hopefully will increase to 1,200 copies starting with issue three. Sales from the zines help pay for the printing, though in the not-too-distant future I will start an ad policy, as more often than not, the zine doesn't quite break even.

HR: Most of my favorite zines nowadays come from England. What are some of your favorite zines?

CB: Current favorite zines include Profane Existence, Riot, Ripping Thrash, Slug & Lettuce, Voice Out, Pagan Grind, Exhaust, Heavy Rotation, of course, Attitude Problem, Disorderly Conduct, Charred Remains, No Sensation, etcetera. I also like a lot of the European do-it-yourself punk zines, despite the occasional language problem, like Anti-Podder, Crust, Action Speaks Louder Than Words, Brain Death, etcetera, as well as a lot of non-music zines like The Blast, Kombat, Contra-Flow, P.C., Flour Power, Counter Information, etcetera.

HR: What makes a good zine and what makes a bad zine?

CB: A number of things make a good zine -- interesting interviews and articles, good artwork and graphics, though it is difficult to say what exactly makes a good zine and what makes a bad zine. What someone finds good, someone else will find bad. Though I feel it's important for any type of zine to find its identity.

HR: Do you think zine editors have a responsibility to strike a balance between education and entertainment?

CB: It's up to the individual editor if they feel a responsibility to strike a balance between education and entertainment. Personally, I try to strike that balance with Aversion not because I feel any responsibility to do so but because I think it's important and more interesting to the reader to have a balance between the two.

HR: What role do you see zines playing in 1995? Are they important?

CB: Zines are very important. They're the only forum for discussion and debate in the punk scene. Apart from lyrics, bands can only really communicate their opinions through zines. Zines also spread news of resistance and rebellion on an international scale as well as help people communicate and establish connections internationally. So, yes, zines are important and no doubt will play an important role not just in 1995, but well into the future.

HR: Do you ever get the feeling that zines have become little more than gossip rags for punks?

CB: Yes, some zines out there are nothing more than gossip rags. Though gossip and back stabbing is a problem throughout the punk scene in general and not just in the pages of punk zines. It's a problem that needs to be confronted by everyone in the scene -- spreading gossip changes nothing!

AVERSION

ISSUE NUMBER TWO

WINTER 1995

20P/50c TRADE



3-WAY CUM SELFISH
MEN AGAINST SEXIST SHIT

HR: What inspires you to keep doing Aversion?

CB: Aversion has put me in contact with so many active people from all around the world and introduced me to so many interesting bands and zines and still continues to do that, which gives me more than enough inspiration to keep doing Aversion.

HR: Any final comments?

CB: Thanks a lot for the interview, Bob. It's much appreciated and all the best with Heavy Rotation and Sound Idea. Both issues one and two of Aversion are still available for 20p plus and SAE in the UK and \$2 postpaid anywhere else. Issue three is currently in the works and will hopefully include Code 13, Profane Existence and Doom.

CHRIS BANKS 15 ASHBOURNE GDNS BRADFORD BD2 4AE UK



Jersey Beat

Jim Testa is the founder and editor of one of the east coast's longest running independent music publications, Jersey Beat. He is also quite a character. I asked him what advice he'd give someone starting a zine and here's what he came up with. Take it with a grain of salt.

How to Succeed in Fanzines
(Without Really Trying)

By Jim Testa, Jersey Beat

As a long-time veteran of do-it-yourself fanzine publishing - or "Dean of the New Jersey Fanzine Scene," which is how I'm listed in Who's Who In American Punk - eager young pups with full heads and empty pockets often ask me how they can afford to publish their own fanzine.

Unfortunately, I rarely have the time to answer them, since there are always so many things to do - power lunches with my stockbroker, tee off time at the club, and, of course, my afternoon massage and facial. So when Bob Suren asked me to jot something down about how I was able to turn Jersey Beat into the multi-million dollar media empire that it has become, I was more than glad to oblige. Consider it my contribution to the "scene."

1. Mailing lists and promos:

As soon as you publish the first issue of your zine, you will notice a remarkable increase in your mail. No, you're not getting fan mail from readers or responses to all those mail interviews you sent out to your favorite punk bands, you're getting free CD's, tapes, and 7 inches from labels and publicists.

You will, of course, want to encourage this, especially the CD's, since they have the highest resale price. The first thing you have to do is find a store in your area that buys and sells used CD's. Introduce yourself and explain that you are a rock critic. Watch the sales clerk's eyes light up. This person is your friend, and an important part of your fanzine gravy train.

"Many rock critics have been known to pay their rent through nothing but the sale of 'used' CDs they receive as promos..."

Send your zine to as many record labels as you can - the bigger, the better. Major labels used to laugh at the idea of servicing fanzines; now they have entire "alternative marketing departments" that don't do anything but. Almost immediately, large cardboard boxes from Sony, Warner Brothers, BMG, and Capitol will start arriving at your door. Don't worry that your zine doesn't cover major label product; those people are much too busy to check and see if you're actually reviewing this stuff. Their job is to add names to mailing lists, and they'll be happy to add yours.

Many rock critics have been known to pay their rent through nothing but the sale of "used" CDs they receive as promos. Of course, they're called "used" but in most cases, you won't even have to remove the shrink wrap, since the cover alone will let you know if the CD is anything you'd want to listen to. Happily, you will discover that a good 90% of the free CD's you'll receive in the mail will be unlistenable major label trash which can be whisked right off to the Used CD Store.

Since these transactions are always in cash, they are also tax free - a lucrative bonus, especially for the really important critics in higher tax brackets.

2. Advertising:

The key to advertising is personality. The people who work at record label advertising departments tend to be business majors who still want to think of themselves as "cool" and subversive. So if you can convince them that you have a totally cool indie/punk fanzine, they'll be more than happy to throw ad dollars in your direction, regardless of your circulation or the quality of your zine.

Always charge major labels twice the regular rate; if your ads are too cheap, they won't be interested. Don't forget, advertising budgets don't come from the label, they're charged to the bands' advances. And since most bands never pay back their advance anyway, it's really just imaginary money. Except you get to cash the checks.

"...minimize your overhead by printing up as few copies as possible..."

3. Circulation

By the time you pay for printing, give the distributors their cut, and cover all your postage costs, you'll find that it's next to impossible to turn a profit by selling your zine. My recommendation is to minimize your overhead by printing up as few copies as possible. I once knew someone who only xeroxed enough copies of his zine so that he could send a copy to all the labels sending him promos. A little creative arithmetic when calculating your circulation ("well, I print 50 copies, but 10 people see each copy, so that's 500, and then if they each tell 10 people about it, that's 5,000...") will take care of the rest.

4. Benefit concerts

Many bands will be happy to play a benefit, with all proceeds going to your zine. This is especially true of punk bands, who can never get their own shows anyway. Old-time New York hardcore fans still remember the gala benefit for one zine whose lineup included such NY/HC legends as Warzone, Straight Ahead, and Ed Gein's Car. The benefit raised over a thousand dollars, and today, no one even remembers the fact that someone ran off with all the money and the zine never published again. (Bonus tip: Record or videotape your benefit and you've got a nice cash cow that can be milked for extra revenue for years!)

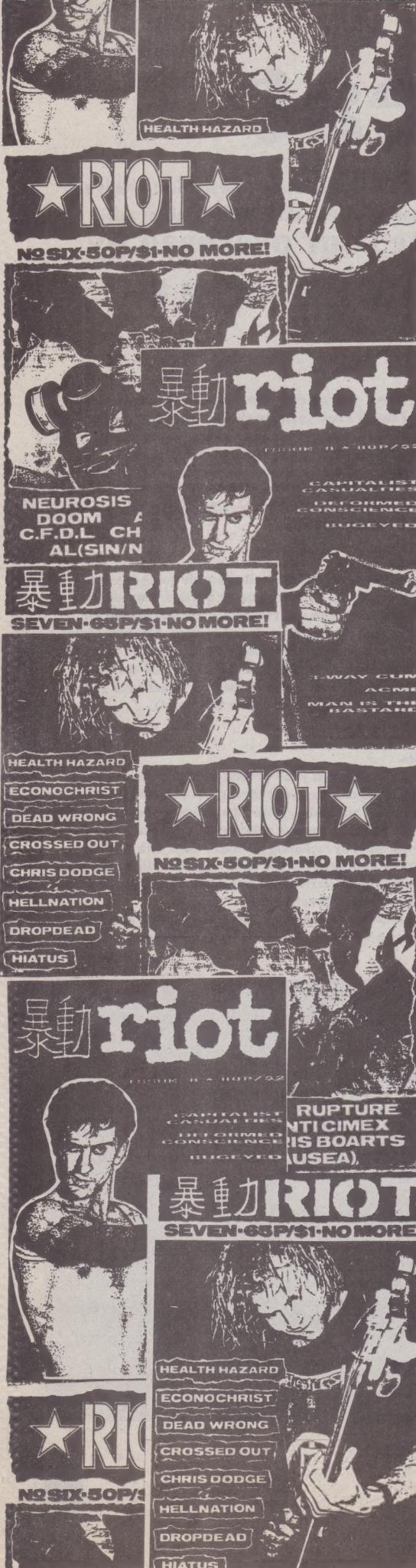
5. Compilations And 7 Inches

Once your fanzine is up and running, and you've found enough volunteers to do most of the grunt work for you, you can turn your thoughts to expanding your efforts and turning your zine into a mini-label. Although this involves extra work and some additional start up costs, you can substantially increase your newsstand sales (and industry profile) by including a bonus 7-inch with your zine. The bands involved will be more than happy to pay their own recording costs (and you can hold a benefit to pay for the mastering and pressing.) You will also be able to raise your cover price, an added benefit.

It might be a good idea to write something about the bands who are donating their time, music, and money to be on your record, although experience shows that this isn't even necessary.

**Jersey Beat
is available
for \$3 postpaid
from:
Jersey Beat
418 Gregory Ave.
Weehawken, NJ 07087**





RIOT

Riot is one of my favorite zines. The content always grabs me and it always looks great. It doesn't come out too often, but that's alright. Riot is done by Joe Powell.

HR: Riot is one of the best-looking zines around these days. Any layout tips for budding young zinesters?

JP: Well, thank you, kind sir. Um... no big secrets as far as layouts go, really. Obviously, having access to a computer helps just for general neatness and clarity and it's far less hassle than ordinary typing or handwriting. Other than that, just remember to leave a border around your artwork for the printers, get all the photographs screened if possible and try to make good use of the stark black and white you'll get if your zine is gonna be offset. Mostly it's just common sense and making the effort!

HR: Riot really seems to get around. I've seen it all over. How is it distributed?

JP: I start with around six big boxes in my bedroom and basically try to get rid of them as soon as I can! The cover price is relatively high so that I can afford to send bulk amounts of the zine overseas. Mostly it's all distributed through the mail. I don't really bother selling zines at shows - it's too much hassle. Actually, I've been thinking recently of getting someone else to handle all the distribution/selling of Riot because I hate dealing with that side of things. I'd like to be able to concentrate on the creative side than the more mundane "business" side.

"Personally, I don't buy too many zines because so many are really crap!"

HR: In the United States, most people don't seem to take fanzines very seriously anymore. It seems like most people don't buy them at all. What's it like in Europe?

JP: Actually, I can't say that I've really noticed any difference. Personally, I don't buy too many zines because so many are really crap! I'm not denying that basic, quickly-slapped-together, cut-and-paste zines have their merits, but after seeing badly-reproduced McDonald's/vivisection/anarchist pamphlets hundreds of times, you get a little pissed off.

HR: What do you think are some of the best zines around today?

JP: Well, apart from the biggies, MRR and HeartattaCk, I dig Slug & Lettuce, Arnie, Dear Jesus, Heavy Rotation (lick, lick). Basically, the better done stuff.

HR: What do you think makes a good zine?

JP: Personally, I always like columns, a glut of record reviews, some decent graphics, photos and decent articles and interviews. Very political stuff tends to bore the arse off me these days and I do get jaded with a lot of the pie-in-the-sky anarchist stuff, as well-intentioned as it may be.

HR: What was it that got you interested in doing a zine?

JP: I was 17 and hadn't been into HC/punk too long, but I was really enthusiastic about hearing new bands and stuff and I bought a really crappy zine at a gig and thought, "This is bullocks! I could do better than this." So me and a mate from school started Riot, pretty much for a laugh to begin with.

HR: How often does Riot come out?

JP: Er... around once a year, at a push. Hectic schedule, right?

HR: Do you think editors should strive to get zines out on a timely basis?

JP: Not really. Quality before quantity and punctuality, I say!

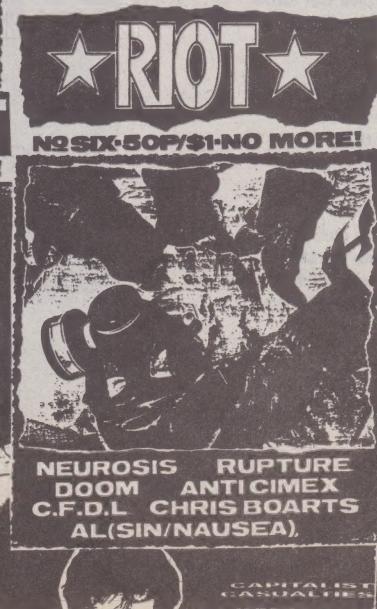
HR: So, what are you going to do about it?

JP: You cheeky bugger! Um... I don't really know. I'd like to get Riot out on a more regular basis and maybe get more people involved. Go for more of an MRR/HeartattaCk model, but we'll have to see...

HR: Any other comments?

JP: Thanks a lot for the interest and for the space in HR. Cheers, Bob!

RIOT
C/O JOE POWELL
21 EBNAL RD.
SHREWSBURY
SHROPSHIRE
SY2 6PW
UK



Slug & Lettuce

Christine Boarts has kept her free fanzine *Slug & Lettuce* running in one form or another for nearly a decade. It has become a vital source of contacts in the world of underground music and a staple of the New York hardcore scene.

HR: Christine, when and why did you start *Slug & Lettuce*?

CB: I started S&L in 1986, nine years ago, because I was living in State College, PA where we had a fairly good punk scene and there were no other zines around. I was reading MRR and getting a lot of zines in the mail and generally getting into the contact thing -- of writing to everyone I could -- and a zine just seemed like the thing for me to do. I guess it helped having an interest in photography and art, in the graphic sense. It's changed and evolved a lot since then. It started out as a "traditional" fanzine -- 8 1/2" X 11" pages, stapled together, with band interviews, show reviews, artwork, poetry, music reviews and anything else I could think of. Since then, it has been in every format possible and finally settled on the individual page of contacts -- focusing on classifieds, reviews and my own band photos. And now for the last five years it has been growing from that and is currently 16 pages on tabloid newsprint,

HR: Would you care to explain the name *Slug & Lettuce*?

CB: At the time I decided to start a zine, I went to England and I saw a pub called *Slug & Lettuce*. I thought, "That's it. That is what I'm going to name my zine." There is actually nothing deep, meaningful or symbolic about the name -- it's named after a pub. As it turns out, there are quite a few S&L pubs in England, though I doubt they are related, as in a chain. Just a common and strange name for a pub. I ask people to send me photos of any S&L pubs that they find and I print them in my zine.

HR: How is *Slug & Lettuce* distributed? What's your circulation up to?

CB: It's a free zine -- so, it's passed out by hand and through the mail. Basically, it works like this: I ask for postage money to send copies out -- so I have subscriptions based on the number of stamps people send and then I also send them out in bulk -- in varying quantities based on what people can afford. There are a certain number of people that I send copies to automatically every month, sort of like my regular distributors or friends that I know get them out to people. And then from there it's just people writing and requesting copies to hand out to friends, at shows, or to drop in the local stores or to mail out with their bands' records or with their distros' mail, or whatever it is. I send a lot of copies out all over the world in bulk, so really they trickle out to people in more places than I can keep track of. I also give copies to people when they come through New York City at ABC No Rio, which works out great because it saves on postage -- and I can give a bigger stack to bands to take on the road with them and give out. It works out really well because for a few dollars postage you can get a bunch of copies and hand them out to people, which fortunately a lot of people like to do. And it gives people another reason to walk around shows and meet new people by giving them a free zine. I've been printing 7,000 copies for the past year.

HR: What does a press run of that size cost?

CB: Printing on newsprint, in bulk quantity isn't that expensive. The 16 page S&L, at 7,000 copies costs \$700. Each additional 1,000 copies is another \$70. The 12 page size costs \$585, at about an extra \$60 per additional 1,000. It all works in increments of pages times four and 1,000 quantities. I think that the most important thing to consider with printing a zine as well as printing on newsprint is that it makes the most sense to start small, with a few Xerox copies and work up to something more as you can afford to do so. The minimum for printing on newsprint at my printer is 1,000 and then from there more copies are pretty cheap after you've paid the initial expense of setting up the print run. I don't think it's very practical, unless you've got a ton of money to spend, to start a zine and jump right into printing thousands on newsprint. That would be hard to do.

HR: How often does *Slug & Lettuce* come out?

CB: S&L is bimonthly, so it comes out every other month. I tend to run about one to two weeks late on that schedule, so, realistically, it usually ends up being every other month plus one week.

HR: *Slug & Lettuce* is a free zine. How do you finance it?

CB: Yep, it's free. The ads are sold to pay for the printing. And then the idea is that people pay for their own postage. The donations and some of the ad



Photo: Chris Boarts

SLUG & LETTUCE
P.O. Box 2067 • Peter Stuy. Stn. • NYC, NY 10009

money cover the extra postage for the trade copies and automatic distribution that I do. It breaks even, but just barely.

HR: Do you have help doing *Slug & Lettuce*?

CB: I have a few people that help me out with reviews and then I get some columns donated. Other than that, I do everything -- from mail to typing to reviewing to labels and post office fanaticism.

HR: I think the coolest thing about *Slug & Lettuce* is the free classifieds section. Do you think that's S&L's most popular feature?

CB: The free classifieds are definitely a big part of the concept of S&L, and, yes, I think that they are well appreciated. It provides a good way for people to communicate and get word out about whatever it is that they want to let people know about, whether it's their band, their label, certain things they are looking for or simply for correspondence. It's important for me to have S&L be a format for correspondence and communication. The photos are also a popular part of S&L.

HR: What do you look for in a zine?

CB: I look for originality. There are so many millions of zines these days that so many of them just don't stand out. Coming from an art background, I also like zines that have a graphic quality or a good layout -- something that is visually eye-catching -- photos, artwork or just clean layouts. I also like to see people condense as much information as possible onto the pages so as not to waste space and paper. And then I think that the most important thing is to have an idea behind the zine. Too many people start a zine just to start a zine and don't really think about why or what they want to do with it. That is not to say that it has to be totally profound, but usually if there is a thought-out idea behind a zine it will come across all the stronger to the readers. So, if you have a visually appealing zine that puts a lot of information/reading with a thought-out idea, if it's something totally original and different, then it's going to stand out.

HR: Any closing comments? Want to give *Slug & Lettuce* a plug?

CB: If you're not familiar with S&L, or haven't gotten an idea of what it's about from these questions -- it's a zine based around the idea of communication amongst the do-it-yourself-minded punk scene. It's got free classifieds, band photos, music and zine reviews as well as a few columns, some part of which usually touches on environmental/earth-type stuff. And then there's always my regular bitching about the city and wanting to move to the country-side words. So, if you want to check out a copy, send a 55-cent stamp in the US, or send \$1.35 or three IRCs for overseas, 60 cents for Canada and Mexico. If you want to print a classified ad, send it along. If you want to distribute or get a bunch of copies to hand out, send a few dollars. \$1 equals ten copies, \$20 equals approximately 20 copies, etcetera. Thanks for the space, Bob, you rule! (No, duh! -- ed.)

Slug & Lettuce
PO Box 2067 Peter Stuy. Stn.
New York, NY 10009

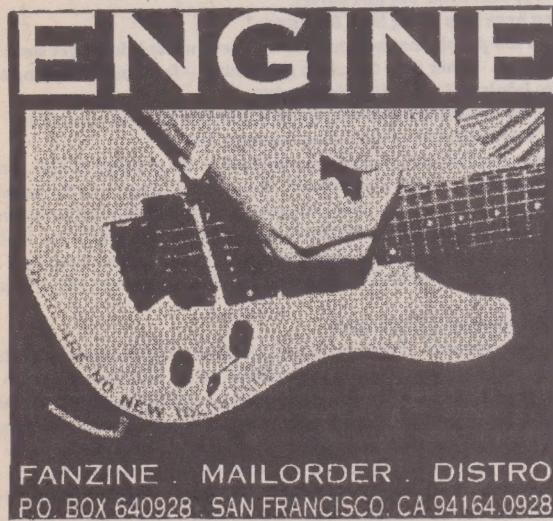


ENGINE

Matt Average has been doing Engine Fanzine for a few years now and recently started Engine Fanzine Distribution. He had a few choice words to say about fanzines and here they are.

HR: Talk about Engine Fanzine Distribution. When did you start it and why? Is there a need for fanzine distribution the way there is a need for music distribution?

MA: OK, Engine first started out as a fanzine back in the summer of '92. I've always done a zine since I was 15, and it has been 11 years and I'm still as enthusiastic about zines as I was since I first started reading them. In the summer of '93 I wanted to do a little more than just a zine, so since I like zines so much, I decided why not start a mailorder service of zines only. There are a gang of record mailorder services, but very few zine mailorder services. The only other zine mailorder that I had known of at the time was Jungle Gym, but nowadays there have been quite a few other zine mailorders springing up like Mean Kids and Wow Cool and a few over in Europe. The first zine I picked up was Indecision and I started getting orders before I even put an ad in MRR. Zines are pretty much the life blood of punk and they deserve all the support they can get. Zines not only alert you to what new records are out or what bands to watch for, they also serve as a sort of history book, documenting the local and international punk/hardcore scenes. I can promise that when magazines like Spin and Rolling Stone write their fluff pieces on what punk is all about, not only will it probably be factually incorrect, but it will lack the soul and passion that you'll find in zines that truly care about this subculture. And also, zines can give more of a ground to the ideals expressed in the songs, adding weight to the topics and carrying them beyond slogans.



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HR: How many titles do you carry?

MA: At the moment I have 45 titles and I intend to pick up more. I have an expanding variety of zines to chose from, from personal to straight edge to crust to political to whatever. I may someday carry books. Who knows?

HR: Do you wholesale to stores and other distros or are you strictly a mailorder operation?

MA: Currently, most of the business I do is mailorder. Every now and then I'll trade zines with someone over in Europe. A few stores in the U.S. have contacted me, but I haven't heard much else from them. On occasion, I'll sell stuff to Epicenter.

HR: How would a fanzine editor get you to carry his or her zine?

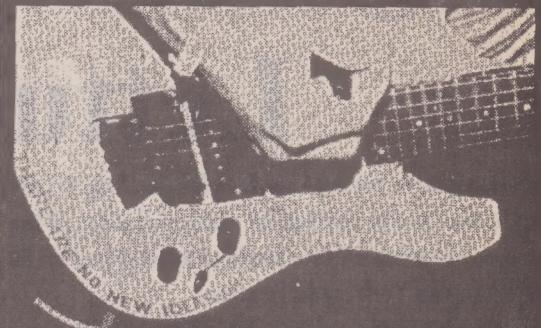
MA: Just send me a copy of your zine with whatever payment terms you prefer, and if I like your zine, I'll be more than glad to take some off your hands. A little payola never hurts.

HR: What do you look for in a zine?

MA: Layout, amount of text, character, originality and if it has a sense of humor, especially a twisted sense of humor, I usually tend to immediately hype it to my friends, and when I get the zine in, I'll push it on everyone. If you do a zine or are thinking of doing a zine, do not follow what everyone else has or is doing.

HR: Is there anything that you would refuse to carry?

ENGINE



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MA: Oh, yeah. An abridged list of "fuck no's" would be: pro-life, militant anything, racist, fascist, sexist, mainstream shit, poetry, homophobic, etc. The obvious shit.

HR: You do a zine yourself. Talk about that.

MA: I started doing Engine in 1992. The first issue had Struggle, Still Life, Undertow, Nation of Ulysses and Martin Sprouse, plus tips on how to clog toilets and fuck up property. Um, I'm working on the third issue at the moment. I started it about two years ago, fuck, but almost all of that material has received a much-deserved burial. All the new material that I have for this issue will be much better than what would have come out. So, I think when it finally gets done, which will be soon, it will be worth the wait. It's been in existence for three years now. Only three issues, which is frustrating when I see people put out five or six in a year. I hope to someday come out more regularly, but between work, the mailorder, MRR and trying to have a social life, time is scarce. But, I'm always working on a better way to manage my time so that I can work more on Engine Fanzine. I enjoy doing a zine and the feeling of seeing the finished product. And having people tell you that they like your zine never gets old.

HR: How many do you print?

MA: The first issue, I printed 400 copies. The second issue, I had Fred Hammer (editor of It's Alive from Oxnard, CA, in case you didn't know. — ed.) do, and I asked for 500 copies, but I believe he made over a thousand. I'm not complaining. The new issue will probably be 500. If it sells quickly, then I'll probably make more.

HR: What's good about fanzines today and what's bad?

MA: What's good about zines today? Hmm... Definately the communication, the fact that anyone can do a zine, it's cheaper than a label or being in a band. It's always interesting to see how other people look at the world and it's also interesting to see what's going on in other parts of the world or country. What's bad about zines today is all the petty nit-picking going on. I see a lot of zines trying to one-up one another instead of acknowledging each other for what they are. I don't care about who has lost the "edge," who eats meat, or who eats dairy or what is punk or why such-in-such zine sucks — a whole page of that is pointless — things like that. There are definately more important things to focus upon and there are also more constructive ways of going about discussing your set of values rather than running someone else down because they don't live exactly the way you do. Fuck competition. Do a zine, have fun doing it and if you're thinking of doing a zine, put a good amount of effort into it so people will want to read it. Your name is going to be on it, for chrissakes. One more thing, listen to more Black Flag. If anyone wants to get in touch, write me.

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SUBURBAN VOICE

Al Quint has been churning out Suburban Voice longer than most people reading this, including me, have been listening to independent music. The first issue I got my hands on was #20. That was in 1986. I've been a fan of Al's honest writing style and common sense approach to music journalism ever since. If anyone has a few words to give on independent publishing, it's Al.

HR: What's the Suburban Voice story? You've been doing this for a long time. It used to be called Suburban Punk, right?

AQ: I started doing the zine in September of '82 and, yes indeed, it was called Suburban Punk for the first ten issues. I changed it to Suburban Voice to reflect a broadening scope of coverage and not get pigeonholed, although I think I've always been pretty much a punk zine. I had been writing for a couple of other smaller, zines and at the time, was getting excited about all the punk and hardcore that was happening. It was a great time -- I started listening to punk in '77, but it had pretty much died out within a few years. Then I started hearing bands like Black Flag, Minor Threat, SOA, Circle Jerks, etc. and it really rekindled my interest. So I decided to do a zine, started writing live and record reviews, typed up four pages of 'em, had my dad run off 50 copies at his work and sold 'em for a quarter each. That's how the zine got started. Since then, the idea has been the same. A forum in which I can pontificate about music that excites me and also, any issues that I'm concerned with, both musical and non-musical. Just one person's opinion -- with the help of my loyal contributors -- to be taken as just that, one opinion or viewpoint. And hopefully inspire others to check out the bands that excite me and, also, get them to think about the world at large.

HR: What's Suburban Voice's circulation? What does it cost you to print and is most of that cost raised by advertising?

AQ: I do about 2,500-3,000 issues. It costs quite a bit -- between the printing, 7" pressing costs, shipping, laser-printing, etc. The last issue ran me a little over \$3,000. But, fortunately, a lot of the costs were offset by the advertising, as you asked. I'm fortunate that I'm established enough, at this point, that people contact me about advertising. It wasn't always that way. For the first several years I published, getting ad money was difficult and, as a result, I had to compromise on the quality of the zine, in terms of aesthetics, so I wouldn't lose a fortune. I've tried to keep my rates reasonable so the DIY labels, zines or distributors can advertise.

HR: How is Suburban Voice distributed? Do you sell a lot through the mail?

AQ: Mail-order has never been a huge thing, but I'd like it to be. I advertise in MRR and do a lot of trades, so the zine gets mentioned in other zines, but most of my copies are sold through larger distributors like Dutch East and See-Hear. Rotz does really well with it, so does Tower Records and the local Newbury Comics chain. It can be a nightmare at times. I'm sure anyone who's ever had a label or a zine has their share of distributor horror stories, but I've managed over the years. I've only been completely stiffed a few times, when Systematic and Rough Trade folded. Luckily, I only lost a few hundred dollars there.

HR: Do you send review copies to other magazines?

AQ: I trade with zines -- hopefully they'll review it. I have my own review column. I can't trade it for every two-page, Xeroxed zine I get, but I'm pretty flexible and liberal in my trade policy.

HR: Do you think sending review copies is necessary to facilitate sales?

AQ: It doesn't hurt -- the more places you get mentioned, the better. Word of mouth is what keeps the underground going. I think it's good to stay in touch with other zines. It builds up a solid network. Even in this age of M-TV punk rock, zines still are the lifeblood, an important source of information.

HR: Do you ever get the feeling that only people who do zines care about zines? I sure do.

AQ: Yeah, I guess. Let's face it, punk rock is t-shirts! Seriously -- I don't take zines to shows all that much anymore, 'cause I hardly ever sell any. People willingly plunk down \$10-15 for a t-shirt, but think you're overcharging at \$2.50 for an 80 page zine plus a 7". Give me a fuckin' break! One beef, if I may bring it up, is a lack of feedback. I have a letters column but seldom get more than one or two letters per issue. But then I'll get a compliment about the zine from someone I see at a show or someone who calls and it is gratifying. You may have a point that the only people who do zines care about them, because they know the amount of work involved.

HR: How much time goes into an issue of Suburban Voice?

AQ: A lot! It all depends on what else is going on in my life. The last few years, when I've been working full-time, it's been difficult to get the zine out, because the jobs have sapped my energy and it's been tough to motivate myself to keep up with doing all of the work. But during my spells of unemployment, it's only taking a few months. I do 95 percent of the stuff myself -- reviewing records -- the biggest task, but also my favorite -- transcribing interviews, layout, all the errands to get supplies, to get the mechanical work done, keeping up with advertising and distribution, packing them up and shipping to distributors. It's a lot of work and that's why it doesn't come out as often. Because I want to put it out when I feel it is a quality zine.

HR: Is it worth all of the effort?

AQ: Sometimes I wonder, but I'd have to say FUCK YEAH! Why? Because of all the cool people I've met, the cool bands I've gotten to hear and meet, feeling as though I'm accomplishing something positive and that hopefully inspires others to do something positive and constructive with their lives instead of becoming some mindless work/eat/sleep/fuck drone.

HR: What makes a good zine and what makes a bad zine?

AQ: I think aesthetics count for something -- it has to be readable. But the main thing is good writing and integrity behind that writing. Not something that sounds as though it was copied off a press release or is obviously just being produced to make money, to cash in on the latest trend. I like zines that have interesting interviews that go in depth, try to get beyond the typical questions, that delve for something more. Reviews that are honest and clearly express the viewpoint. Opinion is important, whether on personal or social issues, as long as it's presented in a well-thought-out manner. One zine trend I don't particularly care for are the "personal" zines -- printing your journal or diaries. Expressing these thoughts, on a limited basis, is fine, but most people's lives aren't interesting enough to fill a whole zine. I also wonder why people would reveal that much of themselves. What purpose is it serving? I'm not blameless -- some of my columns have been self-examining, but I haven't made a consistent habit of it. People can do whatever they want... I just don't always find that sort of thing that intriguing. What makes a bad zine? When it's obvious that little thought went into it, that it's just a bunch of pages thrown together. If you're putting something out, take pride in it.

HR: What are some zines out there that you like?

AQ: Maximum Rocknroll. Say what you will about it, it's still interesting to read and informative. It's only one point of view. I sometimes wonder if I have anything in common with some of the letter writers or columnists, but it's also reaffirming that I'm involved with something special. Big Takeover. Jack Rabid is so passionate about the music he likes and he gets great interviews. His zine is well written. Pit Report. I don't like all the bands they cover, but this is a Boston zine that has well-written stuff about local issues and has taken on the violent nature of the Boston hardcore scene in a gutsy, up-front fashion. Other favorites are Flipside, Jersey Beat, Chairs Missing, No Idea, HeartattaCk, Punk Planet, All The Answers, Thicker, Sound Views, Under The Volcano and Heavy Rotation, of course. (The check's in the mail, Al. Ha, ha! -- ed)

HR: What advice would you give to the zine editors of the world?

AQ: Write about what you're interested in. Don't follow everyone else and do what's perceived as "cool." And write from the heart.

HR: Any closing comments?

AQ: Thanks for the opportunity to express my view points. If anyone wants more info or a mailorder list, send a stamp or IRC. Thanks, Bob!

Suburban Voice
PO Box 2746
Lynn, MA 01903



HARDWARE

New Jersey's Hardware Fanzine is a favorite of mine. I like the coverage. I like the graphics. I like the writing. But most of all, I like the attitude. Hardware isn't afraid to call people on their shit and I think that's great. Hardware is the product of David Koenig and Brett Beach. This interview is with Brett.

HR: Hardware is run by two people. Who does what and how do you decide?

BB: Basically Dave and I take turns doing the bulk of the work for each issue. For instance, in the last issue, number five, David did all the transcribing and layout for the interviews and I did the record reviews section, the show reviews and the inside back cover. In addition to this, we each do two pages ourselves, with which we use to convey our own personal thoughts, etcetera. Hopefully, we will be expanding the scene reports and letters section to give some other people a forum, as well. Hardware has a set format which lends itself well to this type of system. But, of course, it is a lot of work, which can account for much of the delays that we experience. In addition to the actual physical laying out of the zine, David handles almost all of the mail and he deals with the distributors and stores outside of the area. I take care of the stores and distributors in the area, as well as the T-shirts, flyers, schmoozing at shows and the unbelievably aggravating task of trying to sell the damned things to a bunch of poor and/or lazy fucks at shows. I also use most of the free tickets we get for big shows in the area. We never really discussed responsibility, this is just the way things have evolved, and since we both work relatively well together, it has not led to any major conflicts or problems.

HR: How long has Hardware been around? How often do the issues come out?

BB: The first issue of Hardware came out in June 1993, so we've been around in this format for over two years. Previous to that, Dave did a zine called *In Memory of...* back in 1990 and some one-shot newsletters previous to that. During that period, I also worked on about three different zines that never really came out, so our fanzine experience reaches back a little farther than two years. In general, we try to put an issue out every three or four months. But lately, all of the work is getting overwhelming and has led to delays, but eventually everything comes together, usually after a very stressful and aggravating period of photocopying, cutting, pasting and yelling.

HR: How many copies do you print of each issue and how much does it cost you?

BB: The press runs of issues 1-6 were: 500; 300; 400; 1,000 and 1,000 respectively. We will probably make either 1,000 or 1,500 of the next issue. Luckily we have found a very affordable printer in Illinois. The last issue, which was 48 pages, 8 1/2" by 11" newsprint, black and white, cost about \$400 for 1,000 copies. Of course, that is only the tip of the cost iceberg. There is a huge price of postage, supplies, telephone bills, the free copies we have to give to distributors, record labels, etcetera., as well as other incidental costs. With the income from the ads helping us to offset things, the zine has become relatively self-sufficient. The first four issues cost us money, however, so, technically, we are probably still in the hole.

"...if someone from Sassy wanted to interview me about my fanzine, I would straight out tell them to fuck off..."

HR: How does Hardware get distributed?

BB: The overwhelming majority of distribution is done by people who run small, independent distros. There are a lot of people who sell Hardware at shows and to record stores in their area, too. This system works well, and we haven't had any major problems yet, although some people are a little slow getting us the money they owe us. Through word of mouth and the use of the mail, we've gotten zines all over America as well as Canada, Europe, Japan and even a few more obscure countries like Morocco and the Philippines. I don't know how Dave feels about this, but I would stay away from any major distributor that deals with book stores, etcetera, just because I don't think a hardcore fanzine has any place in a Barnes and Noble bookstore. I would rather keep it in the hands of the people who really care about the music and the scene and I don't want to make money for anybody else.

HR: What makes a good fanzine?

BB: As far as I'm concerned, a good fanzine has to have personality. You have to let the readers know something about the people who are doing the writing! Some good, intelligent writing doesn't hurt, either. I think too many people are focused on trying to please everyone, and the result is a slew of boring, non-confrontational shit zines. It's your zine, say what you want. You're never going to please everyone, so say whatever you want, try to make yourself happy, and, most importantly, be proud of your work. If someone doesn't like what you did, just work a little harder, but don't make any concessions! And most importantly is *neatness*. I can't stress that enough.

Nobody, and I mean, nobody, wants to look at something that is handwritten and looks like it was thrown together in two minutes.

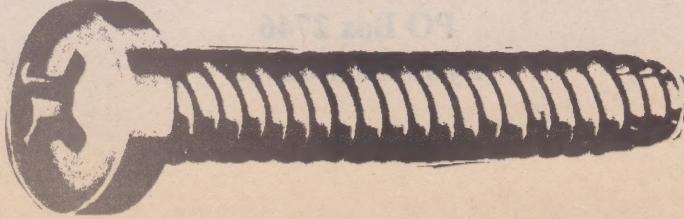
HR: What do you think of all of the attention independent publications have been getting in the mainstream media? I've seen features on fanzines on CNN and in trendy magazines like GQ and Sassy.

BB: Truthfully, if someone from Sassy wanted to interview me about my fanzine, I would straight out tell them to fuck off. I hate that bullshit. Everyone kisses their asses when they come around with their cameras and tape recorders, when the truth is they are just looking for filler; something to exploit until the next fad comes around. Any fanzine those shit publications write about probably sucks, as far as I'm concerned anyway. Every now and then there are these rumors about CNN or something being at a show and everyone seems to get all excited, but I think it sucks. I don't want some trendy high school dork with green hair seeing me stage diving or dancing at a show on the news. Those people are posers and I don't want to have anything to do with them. I'd be much more happy if the major mainstream media would just leave all this shit alone and let people get into hardcore the right way.

HR: Is doing a fanzine rewarding?

BB: Sometimes it's aggravating, but it is very rewarding. I have no musical talent, but I think I can do a good fanzine. The thing about hardcore is, everyone should do something. That's what keeps things real. I have met too many cool people to list through this zine, and I think that is extremely rewarding. Plus, I like to do something that other people enjoy.

Hardware
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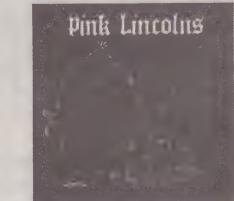
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Book Reviews

The UFO Silencers, by Timothy Green Beckley

The subtitle of this book is The Mystery of the Men in Black. The Men In Black, or MIB, is a phenomena associated with UFO research. It seems that people who know too much about UFOs or who are prone to speak out on the subject are frequently called upon by strange visitors. These visitors are usually clad in black and appear robot-like. They make vague, yet ominous threats to those who know something about UFOs.

This book relates many first-hand MIB encounters. Take them for what they are — fascinating stories that are hard to substantiate. And that is precisely my beef with the book. The author does not make the stories believable and offers little in the way of proof. Some of the stories just aren't that interesting, either. I might also mention that the author is not a very good writer. I can find many style errors and examples of weak writing. I have read dozens of books on the UFO situation and I can recommend many fine titles, but this is not one of them.

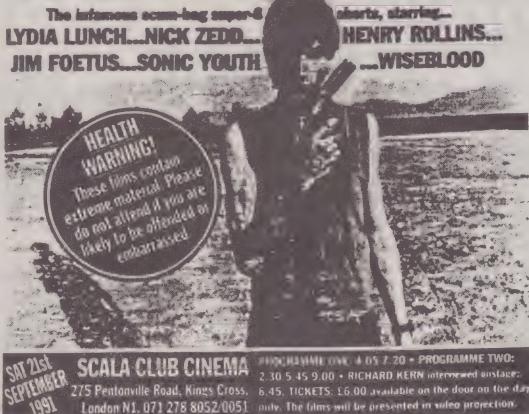
Killing For Culture: An Illustrated History of Death Film from Mondo to Snuff, by David Kerekes and David Slater.

Killing For Culture takes on the lurid task of chronicling death — real and fictionalized — on film. It is a big job. This book is nearly 350 pages. But, a lot more interesting than the text are the neato photos.

Covered here are legit death film, like the live-on-national-TV suicide of Budd Dwyer, and the fake stuff, like those bogus Faces of Death films. There just isn't enough rear gore here to satisfy my demented tastes. On the whole, this baby left me a little unsatisfied. I guess I'll just have to go out and do it myself.

258 | Killing for Culture

RICHARD KERN PRESENTS The DEATH TRIP FILMS!



Pierce [1990], a girl's semi-delirious pleasure at the hands of a body-piercer soon turn to cries of pain, yelling to Kern "Richard! They're hurting me!" The Evil Cameraman [1986-90] pretty much picks up where Submit To Me Now left off, opening to the extremely skinny Jap Ann being tied to a ladder and her head covered in a black hood. This done, she is then beaten.

One commentator of Kern called his work, "viciously degrading fare — grainy, grotesque montages of sex and hideous violence



Act Like Nothing's Wrong, by Winston Smith

Although you may not know the name Winston Smith, chances are you've seen his artwork if you've ever held an Alternative Tentacles music release. Smith designed the well-known A.T. bat logo. He also did a lot of art for the Dead Kennedys, including the cover of "In God We Trust, Inc."

Within this 96 page book, Smith displays some of his favorite art — some of which never gained mass exposure. Much of it has been seen before. Most of the pages are in color, showcasing Smith's bizarre montage style.

Like the music of the Dead Kennedys, Smith's art is able to convey both humor and important messages. Perhaps that's why they worked together so often. I give this book my highest regards.

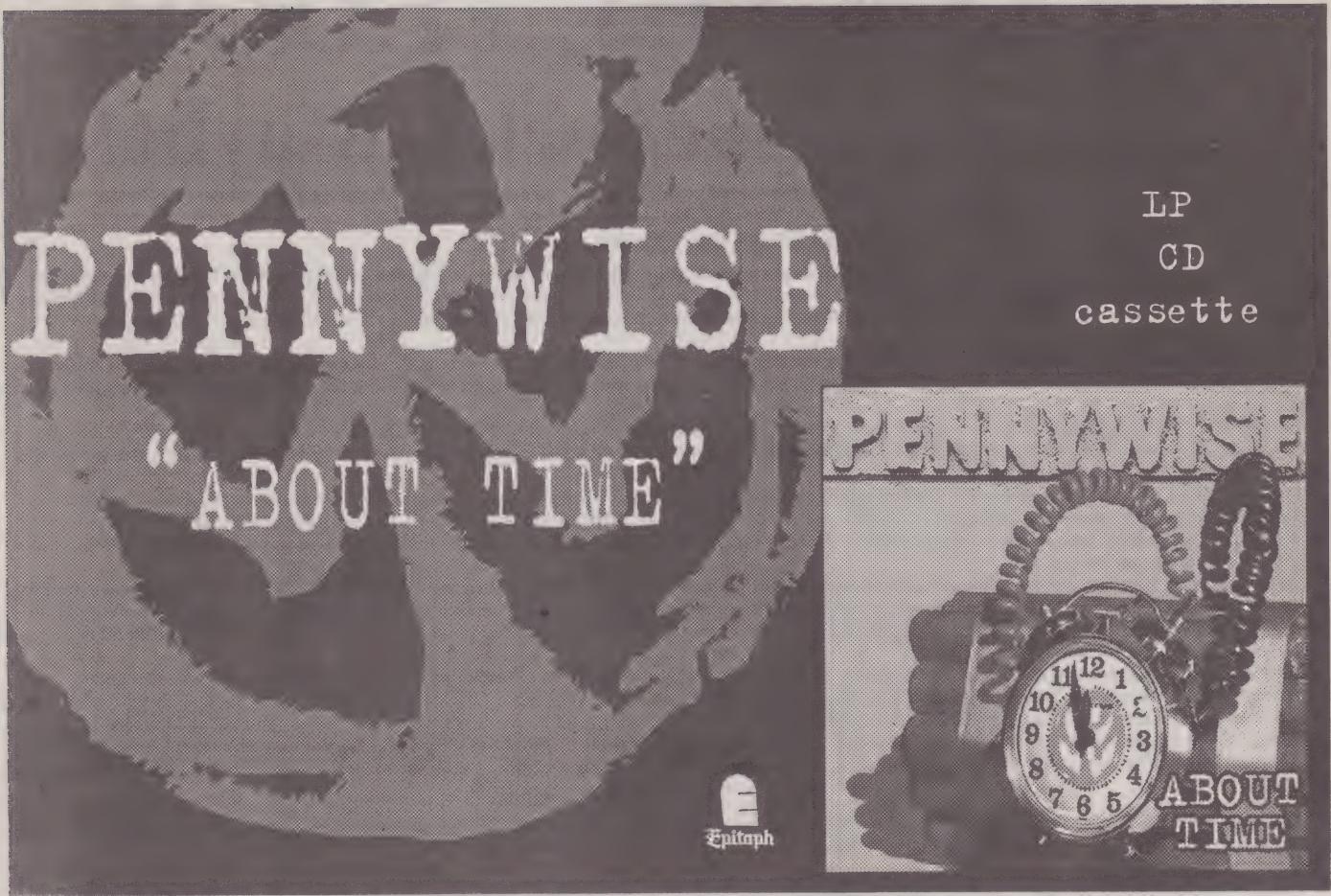
Stealworks, by John Yates

Yates may be best known to the readership of Heavy Rotation as the head of Allied Recordings. He is also perhaps the best graphic artist around today. Yates uses found imagery and supplies his own text to give the piece a whole new meaning.

His stark black-and-white approach and blunt text hits hard. Words really can't describe this stuff. By all means, at least flip through a copy.

The Complete Directory of Prime Time Network TV Shows 1946-Present, by Tim Brooks and Earle Marsh

It's a big title for a big book! More than 1,200 pages of information on TV, my guilty pleasure. This book gives an alphabetical listing of *every TV show from 1946 to present*. That's a lot of damn TV. Catalogued here are the names of all main and most minor characters and the actors that portrayed them, show synopses and the dates the shows ran. It also gives the name of theme songs, when applicable. This is a virtual warehouse of TV trivia. For example, everybody knows about the sit-com Who's the Boss?, but how many know of the game show from the 1950s of the same name? Not many, I'd wager. Only complaint: No photos. Other than that, I WILL NEVER GROW TIRED OF THIS!!!



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A black and white photograph of a man's face, partially obscured by shadows, looking slightly to the side. The title "FROM ALLIED TO ETERNITY" is printed in large, white, sans-serif letters across the top of the image.

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I HAVE THE FLOOR!

Does your zine suck? Maybe!

In keeping with the theme of this issue, I guess I'll throw in my two cents on zines. I get the opportunity to see a lot of zines and frankly, a lot of them suck. I asked nearly all of the zine people I interviewed in this issue to tell me what they look for in a zine. Now, it's my turn.

PART ONE: APPEARANCE

A zine should look like a little time and effort went into it. It's pretty cool that anybody can start a zine. You don't need permission from anyone and to get you started; all you need are a few common office supplies and a way to make copies. The fact that anyone can do a zine is cool. But, a lot of people are churning out crap and calling it a zine. I get zines that look like they were put together in a single sitting. Most of these zines get thrown out a matter of seconds after reaching my hands.

A zine doesn't have to have a slick layout for me to read it, but it should be reader-friendly. By that, I mean that the layouts should encourage the reader to keep going. Chaotic, crooked layouts with paste-up lines almost never work. Sometimes they give a spontaneous feel, but more often than not, they just look like shit.

Another thing: You really don't need a computer to do a zine. They do help, but you can do it without. If you don't have access to a computer, at least try to find a good typewriter. Computers are a big help for inputting text. Once all of the text is put in, you can scan the text for mistakes with ease, change margins and type fonts.

Speaking of type fonts, choose a good one. The best type fonts for easy reading are very simple. See what your local newspaper or favorite magazine uses to get an idea. Busy fonts -- sometimes called novelty fonts -- are OK for headlines or graphics, but for your main text, the more simple, the better. If you are going to use a typewriter, make sure it has a good ribbon. Faint typing is hard to read and that article that's so important to you will not get read if the reader has to strain to make out the text.

Please, find some way to reproduce your text mechanically. Do not handwrite your zine. Handwritten zines almost always look terrible. It has been done well on a few occasions, but no specific titles come to mind. Any handwritten text should be kept to a minimum -- maybe just an introduction or something. If you do chose to handwrite your zine, do a few things: 1. Print 2. Use a good writing utensil. Pencils and fine point pens suck. 3. Cross Heavy Rotation off your promo list. I probably won't even look at it.

Reproduction. A zine does not have to be offset printed. In fact, it is probably wise not to do any offset printing for a few issues until your zine gets a following. Most offset printers have a minimum order, like 1,000 copies. If you think you can move 1,000 or more copies of your zine and are willing to fork out the cash to get it printed, I wish you luck. It would be smarter to have your zine photocopied for the first few issues. That way you can print according to demand. Heavy Rotation didn't go to offset until issue five. Before that, it was photocopied. But, I had a hard time keeping up with demand and it made sense to get them offset. If you are going to photocopy your zine, try to use the best photocopier available. Poorly photocopied zines are hard to read and get ignored.

PART TWO: CONTENT

Your zine should be filled with whatever interests you, but remember your audience. Inside jokes are not all that funny to people who aren't in the know. Also, I really don't get into poetry or personal writing that much. It is usually overdone and comes out sappy. But if that's what you want to do, go for it. Don't send it to HR for review, though.

I like it when zines break out of the usual format of music reviews and interviews. I like seeing "how to" articles and I like reading other people's opinions, even if I don't agree with them.

However, I think almost any punk rock zine should devote a little space to -- duh -- punk rock. The exceptions are zines like Murder Can Be Fun and ANSWER Me! which strive for something different. I might also add that the readerships of those zines reaches well outside of the punk rock circle. Amazingly, I see a lot of zines done by punk rock people that don't even mention music. Nobody really cares that you and your friends think Stuckey's is the coolest place on earth or how much you love your bike. I guess that stuff would be OK in addition to music-related stuff, but it shouldn't completely replace it.

While on the subject of music, I'd like to say that I don't have anything against any style of music. A good song is a good song. There are blues singers, rappers and dinosaur rock bands that I enjoy a lot more than generic hardcore. However, hardcore is my main pleasure. I choose to devote this zine to coverage of hardcore, punk rock and some metal. There are a lot of magazines out there covering the mainstream stuff. Let them do it. It pisses me off to see the new Pearl Jam reviewed in a punk zine. Pearl Jam doesn't need any more press. Why not give that space to a punk band?

Which brings me to promo material. If I get something at Heavy Rotation that isn't really the style of music I cover, I don't review it. I give it to someone who may like it or I throw it out. You are not obligated to review something just because someone sent it to you. And you are certainly not obligated to give something a good review just because you got it for free. Honesty and judgment in reviewing is important. Sure, a review is just one person's opinion, but it may influence hundreds -- maybe thousands -- of people just like you and me. Tell it like it is when you do a review. By the same token, I feel no obligation to give a release a good review because the label advertises in my magazine. Neither should you. Tell it like it is and you can't go wrong.

PART THREE: PROFESSIONALITY

One thing I really don't care for in zines is the lack of professionalism. Sure, a lot of zines are being done by young people who may not know any better, but if you ever want anyone besides your friends to take your publication seriously, you should subscribe to some set standards. Look up facts and figures -- don't guess. Try to get controversial stories from the source. Don't report rumors or you'll look dumb. If you print something erroneous, fess up in the next issue and tell everyone you goofed. I would also like to mention that a dictionary is a writer's best friend. I keep mine right by the keyboard. Look up words that you are unsure of. Proof read your copy before it goes to print. I try, but it seems like a few typos get printed in each issue. But, by proof reading, I weed out a lot of them.

A big part of being professional is being punctual. I think zines that come out once a year are a joke unless they are really special. Nobody wants to read reviews for records bought two years ago. Nobody wants to read interviews with bands that have been broken up for a year. Granted, a record that came out two years ago may still be news to someone, but try to stay on top of things. I don't review a lot of things simply because they are too old. Everybody who wants the thing has it already.

Another part about being punctual is for your advertisers and the people who send promo material. They don't want outdated ads running. And a lot of them are probably left wondering if they've been ripped off, wondering if the zine will ever come out. Have some kind of schedule. Also, if someone takes out an ad in your zine, send at least one copy so they can see what they've paid for. If you interview a band, send at least enough copies so that each band member can get a copy. It's hard for four or five people to share one zine. Don't be a cheapskate. Basically, treat people right and they'll treat you right.

I hope this article doesn't come off condescending. That wasn't the point. Think of it as a manifesto for zines that do not suck. A lot of people have asked me how to go about starting a zine. Some folks really don't know. I hope this article will clear up a few questions and maybe help some people get set in a positive direction. Some people have been doing zines for a long time but they still suck. Maybe this will give them a clue. Gee, I guess that is kind of condescending. Oh, well -- if the shit fits, wear it!

I HAVE THE FLOOR!

Turd bands -- STAY HOME!

Never fails. Every summer some kid from Idaho who sings for some band that I've never heard of calls me in the middle of the night and asks me if there's any place to play in my area. Well, yeah. There are a lot of places.

Never fails. In fact, this happens so often that I keep a list of contacts on my computer and I update the list as needed. I almost always try to be as helpful as possible because booking a tour is hard work. And that's only half of it. Then there's the actual tour. Bad shows, no money, no gas, broken vehicles. Shows fall through. People flake out. It is tough to do a good tour. Do you want to know why? Because there are so many goddamn turd bands out there.

Every summer, scores of bands that shouldn't even be playing local shows get the cotton-pickin' notion that they should jump into dad's work van and drive around the country. All of the turd bands on the road are taking shows from good bands. Bands that have been around for a few years and have a few releases to their credit have deserve to tour. In fact, they should tour to promote their band.

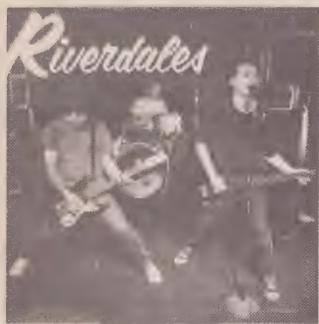
But, the good bands are finding it harder and harder to get shows because Larry Cowfuck from Wisconsin is on the road with the band he put together in his parents' garage two months ago.

"Hey," says Larry, "We have a record out. Actually it's a tape. We recorded it ourselves a month ago in my parents' garage." Maybe Larry Cowfuck's band (let's call them the Floating Doo Doo Balls) does have a record. They put it out themselves a month ago. Guess where it was recorded?

From the perspective of good, established bands, the Floating Doo Doo Balls are an obstacle. The Floating Doo Doo Balls cheat them out of some good shows. They have to split gas money with the Floating Doo Doo Balls. They have to sit through the Floating Doo Doo Balls' hour-long set. They have to lend the Floating Doo Doo Balls a bass amp and drum sticks. The Floating Doo Doo Balls must be killed.

Now, let's take it from the fan's perspective. He goes to a show and pays \$5 to get in. The guy at the door says, "It's five bucks because there are three out-of-town bands." OK, he can see that. But what if the three out-of-town bands are the Floating Doo Doo Balls and two equally terrible bands? The fan feels like he wasted his money. Maybe he even had to stand outside because the Floating Doo Doo Balls sucked so fucking much. You laugh, but it happens. I've seen touring bands in my town that shouldn't have left dad's garage.

I completely support the DIY ethic, but before you start booking that cool summer tour, ask yourself, "Does anyone give a fuck about us?"



RIVERDALES
SELF TITLED LP/CD/CASS



MTX "EVERYBODY'S
ENTITLED..," reissue on
cd/ip/cass



QUEERS - "MOVE BACK HOME"
LP/CD/CASS

LOOKOUT records



VINDICTIVES - "THE MANY
MOODS OF..." 2XLP/CD



THE HI-FIVES - "WELCOME TO
MY MIND" LP/CD/CASS

watch on tour:
Riverdales & the Mr. T Experience

PANSY DIVISION

the Hi-Fives

AVAIL

soon!

CUB /
POTATOMEN
split
7" / CDEP



SOON!
the BOMB
BASSETS:
"Dress
Rehearsal"
7" / cdep

out now!
the
PEECHES:
"Scented
Gum" 7"



WYNONA
RIDERS
"J.D.
Salinger"
CD/LP/CASS



THE WYNONA
RIDERS
J.D. SALINGER



Audio Reviews

MISERY "Who's The Fool" LP/CD
Profane Existence Skuld Releases
PO Box 8722 Maybachstr 7
MNPLS, MN 55408 70939 Gerlingen
Germany

MISERY fans have had to wait quite a while for this, but it was worth it. Minneapolis' crustiest cuts loose with 14 new songs plus six songs previously released on the hard-to-find split LP with SDS.

"Heavy" is a prime adjective for this band. Some other modifiers that come to mind are "throaty" and "apocalyptic." The production on the new stuff is really good. A powerful band like MISERY really should have a good recording to deliver their kind of power. I rank these new tracks among the band's best efforts.

The production on the earlier tracks is a little rougher, but the intensity comes through. On the whole, this is a strong release. It's available directly from Profane Existence in the US or from Skuld in Europe. Worth your hard-earned cash.

ASBESTOS "To The Memory of the War Victim" CD
Tribal War Asia
JH 549
825-Ishiwata, Mizuho
Nishitama, Tokyo
Japan

This may just be the best release reviewed in this issue. What we have here is a complete discography of the classic Japanese crust band ASBESTOS. I've always thought that discography releases were cool. So, here you can get everything the band has ever done in one place. It's quite a bargain considering that the original copies of this stuff are impossible to find and usually fetch high prices.

The 27 songs on this disc come from the band's first demo, 7", LP and various compilations. The black and white lyric book/cover is great, too.

ASBESTOS at their finest played insane, crusty thrash. Some of this is a bit lack luster. Some of it is a bit too metal for me. But, the good stuff makes it all worth it. I have spun this baby many times, as of this writing.

GOOD RIDDANCE "For God and Country" LP/CS/CD
Fat Wreck Chords
PO Box 460144
San Francisco, CA 94146

I have played this a good many times, and yet, it really does not make much of an impression on me one way or another. The playing is capable but not outstanding. Musically, I am reminded of a less talented NOFX or LAG WAGON. None of these songs really stick in my head. It's not too bad, though. File this under "melodic-punk background music."

TILT "Til It Kills" LP/CS/CD
Fat Wreck Chords

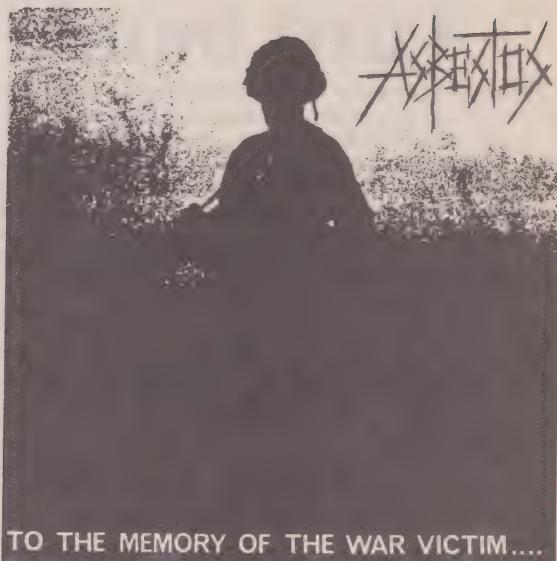
I have never been really keen on TILT, but I listened to this objectively perhaps a dozen times. I will say that I like this a lot better than the "Play Cell" LP on Lookout. But then I'll say, "That ain't saying much."

I don't know. The music is OK, but nothing all that great. The chick vocals are too sappy at times and get on my nerves. But, hey — this is pop punk.

One of my major beefs with the overall sound of this record is that it is too light and too clean. I know TILT doesn't aspire to be DOOM, but I do think a little fuller guitar sound and less meticulous production would work in their favor. I miss the scruff quality of early pop punk bands like CRIMPSHRINE and OPERATION IVY.

TOUGH SKINS "Set Things Straight" 7"
Hardline Records
PO Box 21102
Tampa, FL 33266

I know what you're thinking, but the TOUGH SKINS are not boneheads. TS manages to play simple, potent hardcore the way it used to be. This record easily could have come out twelve years ago and fit in with the times. The lyrics are a little too amateur for my tastes. ("We're the best band in Tampa Bay. All of the other bands are fucking lame...") But, what the hell. I'll give this thing a nod of recognition and spin it now and then.



TO THE MEMORY OF THE WAR VICTIM....

APARTMENT 213 7"

Dark Empire
PO Box 770213
Lakewood, OH 44107

I've been hearing about this band for a while, so I had to check it out. APARTMENT 213 plays some wicked hardcore that forays into the realm of grind. Pretty crazy stuff, I say, but over-hyped. I bet ICE PICK would kill them in a lights-out grudge match.

TIMES SQUARE PREACHERS "Nazis Raus" 7"

Your Own Jailer Records
Ritargatan 8A
754 33 Uppsala
Sweden

Quite a smoking release! Never heard of these guys, but I'll keep my ears open for more of their stuff.

Taking cues from DISCHARGE, DISORDER and RATTUS, this Swedish band conveys rage in ninety-second doses that leave me saying, "Whoa. Uh, these guys are cool!"

SCREECHING WEASEL "Kill The Musicians" CD

Lookout Records
PO Box 11374
Berkeley, CA 94712

This is a pretty awesome collection of SCREECHING WEASEL tracks -- some of which I never got around to buying in their original forms. What "Kill The Musicians" is, is a collection of rare, hard-to-find and previously-unreleased SW tunes. With 31 songs in all, what you get is stuff from compilations, the Selfless Records 7"s, the "Ramones" LP and some good live tracks. I'm glad to see things like this come out. The music? Three-chord, catchy, Ramones-powered punk, dild!

RIVERDALES "Fun Tonight" 7"

RIVERDALES "Back To You" 7"
Lookout Records

THE RIVERDALES is made up of three former members of defunct SCREECHING WEASEL, including the main Weasel himself, Ben. Following up a band that was as popular as The Weasel has got to be hard. I don't think it was their intention to reprise SW, but, damn it if comparisons won't be made. The sound here is similar to the last two SCREECHING WEASEL albums, but less inspired and less catchy. This is watered-down Weasel. And for some inexplicable reason, there is a large number "27" on the backs of each of these 7"s. Someone explain.

Audio Reviews

FRUMPIES "Tommy Slich" 7"

Lookout Records

Sorry, FRUMPIES. I know it's supposed to be cool to like chick bands, but this sucks. THE FRUMPIES play poor three-chord garage punk. Weak production, substandard playing, but a nice cover.

VINDICTIVES "The Many Moods of the Vindictives" LP/CS/CD

Lookout Records

As I have stated before, discography releases are pretty neat from the consumer standpoint. So, I am happy to see this released. This 28 song thing is a compilation of early VINDICTIVES 7's and comp cuts. Catchy, clean pop punk, but I really don't like the vocals. This is a good one for the fans.

QUEERS "Move Back Home" LP/CS/CD

Lookout Records

THE QUEERS are almost always on tour and yet, they continue to churn out releases on a seemingly monthly basis. This, their latest, is perhaps the slickest thing I've heard yet from the band. Anyone reading this is probably familiar with the group's style: simple, poppy, memorable. For reference points, consider PINK LINCOLNS, SCREECHING WEASEL and THE VINDICTIVES. Another good release, but doesn't quite measure up to "Beat Off," I say.

SQUIRTGUN "Shenanigans" 7" and mini-CD

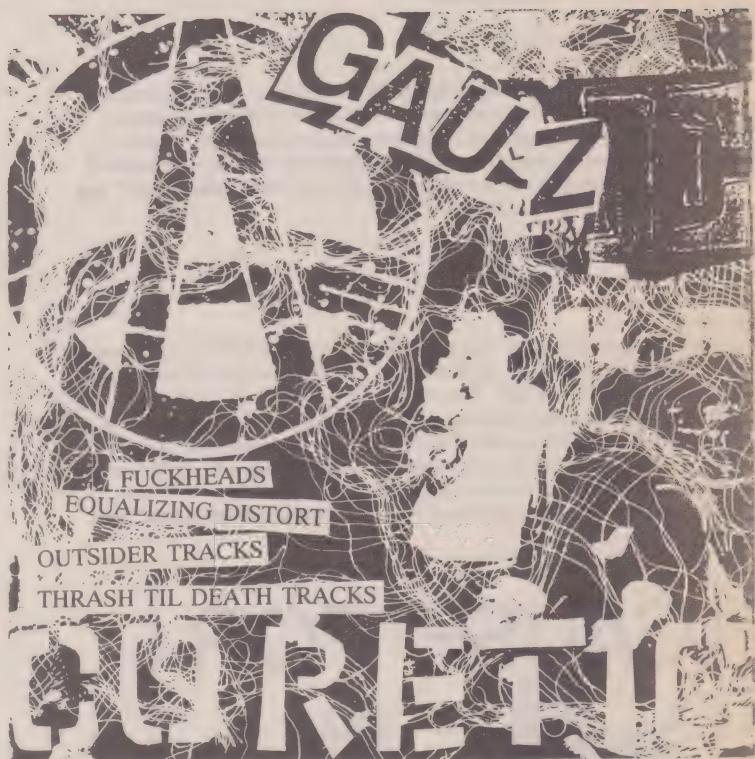
Lookout Records

Wow. This is great melodic punk. This is as good or better than a lot of the popular bands of this style. This is the first I've heard of SQUIRTGUN, but I'd like to hear more. This reminds me of newer QUEERS stuff. Lots of infectious hooks and melodies. Very clean guitar and crisp drums keep this baby moving. They could be the next big Lookout band.

CRUCIFIX "Capitulation" 7"

Bootleg

Here's a bootleg of what I believe was originally a 12", released way back in about 1982. CRUCIFIX. Extreme power with hooks. The songs on here are a little more simple and raw then on their masterpiece, the "Dehumanization" LP. Crucial, nonetheless.



GAUZE CD

Bootleg

GAUZE were at the forefront of Japanese hardcore -- or, to use the politically correct term, "Japcore," -- in the early to mid 1980s. This 25 track CD contains the songs from their "Fuckhead" 7", "Equalizing Distort" 7", and their compilation tracks from "Outsider" and "Thrash Til Death."

For a bootleg, this sounds pretty good. I guess the bootlegger just recorded these right off of the vinyl. The package is pretty cool, too, with lots of the black and white graphics that Japcore bands became known for, and a sticker.

The thing I like about GAUZE is that they never succumbed to the urge to "go metal," like so many of their Japcore peers did. These songs are all strict hardcore with fuzzed out guitar that harkens back to DISCHARGE and the screaming vocals are synonymous with Japcore. If you like Japcore, it just doesn't get much better than this. Fans of Japcore, seek this out.

SELFISH 7"

Genet Records
PO Box 447
9000 Gent 1
Belgium

My first experience with Finland's SELFISH was their split LP with DOOM. That release was so incredible, I literally crapped my pants -- ask my mom! Anyhoooo... this sucker was recorded before the aforementioned record. The songs are shorter, faster and angrier. That's good!

SELFISH may rightfully be included amongst the ranks of DOOM, HEALTH HAZARD and BATTLE OF DISARM as one of the nastiest crust units around today. Brutal, dude.

FUCKFACE 7"

PO Box 15295
San Francisco, CA 94115

Pure hardcore! No thrash, no grind, no crust! Reminds me of FILTH or BLATZ with their fucked up, drunken, obnoxious asshole style. And I mean that in the good way.

FUCKFACE used to be called MULTIPLE CHOICE and I have had the pleasure of seeing them live a few times. Puke rock!



Audio Reviews

AGNOSTIC FRONT "Raw Unleashed" CD
Grand Theft Audio
501 W. Glenoaks Blvd Ste 313
Glendale, CA 91202

Raw is right! This monster disc contains 62 -- count 'em -- 62 obscure tracks from AGNOSTIC FRONT, the mightiest NYHC band of all time. Included here are practice sessions, demos, compilation cuts and the entire "United Blood" 7". Some of the songs are repeated in different versions, but, so what? I'd rather have them than *not* have them. Worth it for the "United Blood" and comp tracks alone. Consider the rest a bonus.

CAUSE FOR ALARM CS/CD
Victory Records
PO Box 146546
Chicago, IL 60614

This is so incredibly raging, I can not believe it. CAUSE FOR ALARM was around in the early 1980s. To my knowledge, they only put out one record, a 7", which is considered pretty rare. This disc is that record.

Since I never got around to owning the real CFA record, this is new stuff to me. I am completely blown away. This is New York hardcore in the style of AGNOSTIC FRONT -- the *good* stuff, that is. Quick drum beats, urgent guitar, snarled vocals. It has all of the elements I seek in my moshcore.

Right now I am listening to this thing four the fourth consecutive time. Kick ass!



BORN AGAINST "The Rebel Sound of Shit and Failure" CD
Vermiform Records
PO Box 12065
Richmond, VA 23241

BORN AGAINST were one of my favorites for quite some time. I hadn't listened to them in a while and forgot just how great they were. This CD is a perfect reminder. The 28 songs on here are pulled from their early 7"s, compilations and the split 8" with MAN IS THE BASTARD. Most of it is pretty damn good, although there are one or two poopers. But, shit -- at least this stuff is available again.

For those not familiar with the band, I should give a description. The things that stick in my mind about BORN AGAINST are Adam's twisted guitar style -- a nod of recognition of Greg Ginn -- and Sam's anguished vocals. BORN AGAINST was pure hardcore. Raw and simple. BORN AGAINST took hard stances on the issues that were close to them. They were often accused of being whiny politically correct brats. Maybe they were, but BORN AGAINST set a fire under hardcore's lethargic ass in the late 1980s and early 1990s and for that I will always be a fan. This will get maximum air play in my crib.

PENNYWISE "About Time" LP/CS/CD
Epitaph Records
2798 Sunset Blvd
Los Angeles, CA 90026

Stylistically, PENNYWISE owes a great deal to BAD RELIGION, but who doesn't? Taking cues from the grandpas of melodic hardcore, PENNYWISE comes through with twelve new ones on their third long player.

Good lyrics, stong vocals harmonies. Hooks galore. Clean production. These could have been out-takes from BAD RELIGION's "Generator" album. Not that that is a *bad* thing, you realize. I do feel that PENNYWISE has a little busier musicianship going on, which is fine, too.

I give "About Time" the A-OK, but a thicker guitar sound would have made me shoud spooe like like a geyser. And I believe that is what more bands should shoot for.

CITIZEN PAIN 7"
UTS Records
PO Box 100
Teanack, NJ 07666

Only two songs on this. That's usually a strike against, but these songs are pretty good, and one of them, "True Lies," is the name of an Arnold Schwarzenegger movie, so it's OK.

Like Arnold, these songs are beefy and potent. But best of all *there's no stupid Austrian accent!* But, seriously, folks... CITIZEN PAIN will appeal to fans of mosh core such as SICK OF IT ALL and INSIDE OUT. Good stuff. "It's not a toooo-mah!"

QUEERS/PINK LINCOLNS 7"
Just Add Water
PO Box 16328
Spartanburg, SC 29316

I guess if you're into pop punk, it doesn't get any better than this. On one side, THE QUEERS play five energetic snot-punk tunes, including the classic, "Kicked out of the Webelos." These songs were recorded live in 1991.

Tampa's PINK LINCOLNS have been around for a really long time and are just now getting the credit they deserve. They shine on their side of this live split -- two songs and a sarcastic "spoken word piece." The Lincolns kick it off with my favorite PL song, "I've Got My Tie On," played at double speed.

Bands like THE PINK LINCOLNS and THE QUEERS are a great reminder that music is supposed to be fun. The only thing that bothers me about this record is that the cover is so awful.

BLIND PIGS "Sweet Fury" CS
Henrique
Caixa Postal 245
Barveri, SP
06453-970
Brazil

The demo tape lives and this is proof. Full-color cassette cover! Band info! Quality tape! And most importantly, good songs! THE BLIND PIGS play catchy pop punk as good as any of the big bands of the style. Lookout Records should look these guys up.

Strong song writing and vocal harmonies keep my attention for the duration of this six-songer. Great effort!

V/A "Loud and Ugly Vol. 2" 7"
Bovine Records
PO Box 2134
Madison, WI 53701

The bands are: EYEHATEGOD, FLOOR, DESPISE YOU, APARTMENT 213 and THUG.

EYEHATEGOD are awesome. Slow and heavy, evil shit. This particular song is actually kind of upbeat for them. It still slays all in its path.

FLOOR plays a similar style to EHG. Not too bad, I say. THUG doesn't impress me too much. I can't really put my finger on it. A lot of this sludgy stuff starts to blur together in my mind after a while. DESPISE YOU picks up the pace a little with a sound reminiscent to NEANDERTHAL or CROSSED OUT. APARTMENT 213 is OK, but they'll never be ICE PICK!

Audio Reviews



BORN AGAINST "My Country Tis of Thee" 7"

Bootleg

I really freak out over early BORN AGAINST. This boot is of songs from an early BORN AGAINST demo. Better sounding versions of all of these songs are available on official BA records and on the excellent BA compilation "The Rebel Sound of Shit and Failure." However, the unbridled rawness of these takes is pretty cool. The seven songs are: "Good Father," "Nail That Sticks Up," "Eulogy," "Nine Years," "Born Again," "Witness to a Rape" and "X-mas Eve." Neato.

LARM "Extreme Noise Terrorism" 7"

Kaal Records	Left Wing Records
Ravenhorst 26	Prof. Bromstraat 4
3833 WD Leusden	6525 AV Nijmegen
Holland	Holland

A new LARM record in 1995? Surprise, it's not a bootleg. Surprise again, LARM has not reformed and gone metal, grunge or funk. No, this was recorded live ten years ago and has been fully approved by the band.

LARM played raw thrash, simple as that. Live, they were rough but energetic. This isn't the best recording quality, but it still blows away almost anything that passes for hardcore these days. Hey, there are 13 songs on this 7" and, if you'll recall the Heavy Rotation Cardinal Rule of Thrash, you know that if a 7" has eight or more songs, it probably rules.

Even more impressive than the music, however is the packaging. The two-color cover is printed on some kind of weird paper like brown rice paper and the graphic design is beautiful. A lot of effort went into this baby. Get it from either of the two Dutch record labels who went in on this together.

RORSCHACH "Autopsy" CD

Gern Blandsten
305 Haywood Dr.
Paramus, NJ 07652

Incredible. This has every RORSCHACH song on it. It includes the "Remain Sedate" and "Protestant" LPs, the "Needlepack" 7", the songs from the RORSCHACH/NEANDERTHAL 7", the song from the RORSCHACH/1.6 BAND 7" and all comp cuts. All in all, 31 songs and a whole shitload of mayhem.

RORSCHACH blended the brute force of pure hardcore like NEGATIVE APPROACH and slight touches of metal. On the early stuff, singer Charles Maggio took the gruff approach. However he resorted to painful shrieking on the band's later material. Either way, my brain is pummeled.

The packaging on this is excellent, as well, featuring cool graphics and many photos. I understand the packaging was actually some guy's art project. I really can't do this thing justice. A must-have for fans of the hard stuff.

TOTALITAR "Sin Egen Motstandare" CD

Finn Records
C/O J. Lehto
V. Storg. 7B
633 42 Eskilstuna
Sweden

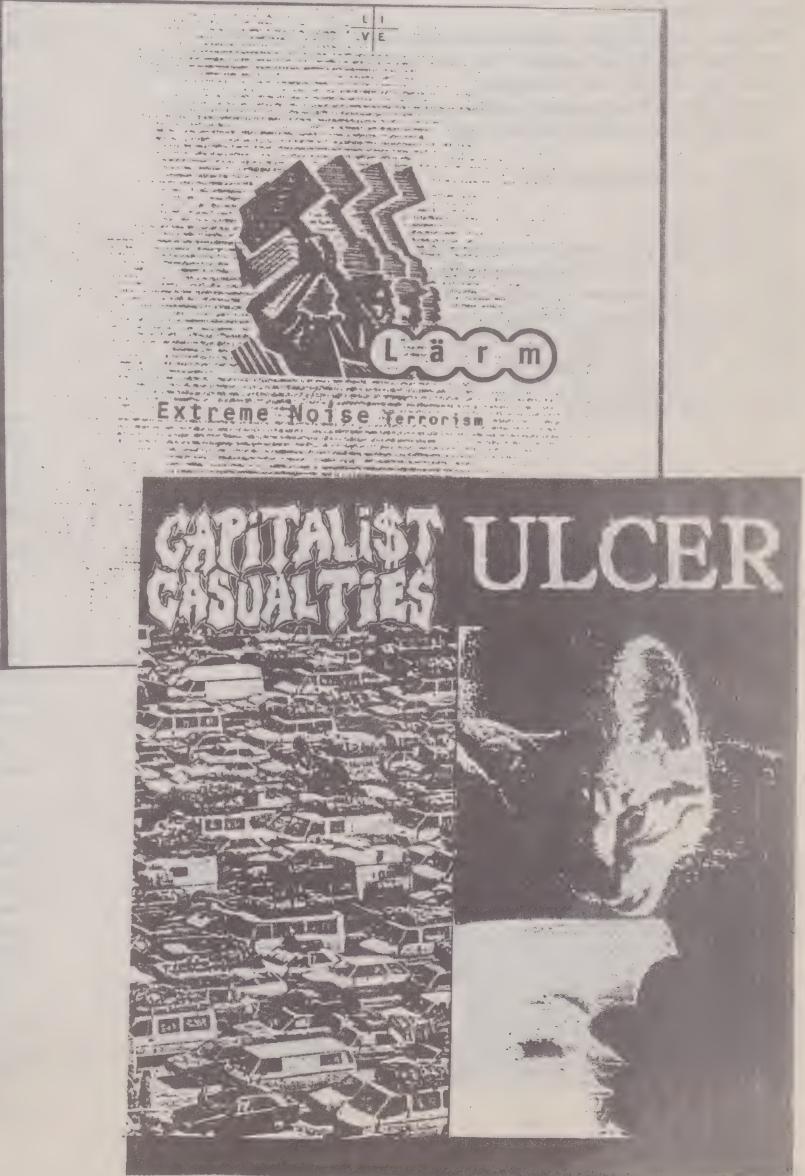
Thrash, thrash and more thrash. TOTALITAR was one of the better Scandinavian thrash bands of the mid to late 1980s. This disc is, I believe, their first release in quite some time. But, the band has lost nothing. They sound just as good today as they did six or eight years ago. Enthusiasts of this sound will poop their pants over this one.

CAPITALIST CASUALTIES/ULCER 7"

Six Weeks
2262 Knolls Hill Cir.
Santa Rosa, CA 95405

The four CC tunes on this are a bit more raw than some of their earlier stuff, but that's OK. It works in their favor. CC plays intense, hyperspeed hardcore. So much power! I will go on record right now as saying that CAPITALIST CASUALTIES are among the finest hardcore bands around today.

ULCER turns out their best work to date on this, their third release. ULCER plays ultra-fast hardcore with shrieking vocals and machine-gun drums. A handy musical reference might be AGATHOCLES in all except the vocal department. Quality stuff on both sides.



Audio Reviews

BATTALION OF SAINTS "Death-R-Us" CD

Taang Records

706 Pismo Ct

San Diego, CA 92109

BATTALION OF SAINTS are back – sort of. This disc is a compilation of previously released material, including the "Fighting Boys" EP, "Second Coming" LP and some comp cuts. But, it also has a couple of songs recorded with the new BOS lineup.

Singer George Anthony is the only original, but the new guys have some serious bios to their credit. The new guitarist is Tezz from DISCHARGE and BROKEN BONES while the bassist and drummer have done time in the UK SUBS.

The new stuff is pretty much like the old stuff. That is, it is simple, sing-along hardcore. Nothing too fantastic, but much better than most of the crap that passes for hardcore today. You kids out there, pick this up and see how hardcore is done.

SAM BLACK CHURCH "Superchrist" CD

Taang Records

Mix "Quickness"-era BAD BRAINS and newer METALLICA. That's SAM BLACK CHURCH. Get your own style, boys.

BUCK O NINE CD

Taang Records

Ska punk. I'm not big on ska punk, but the cover of THE MISFITS' "Teenagers from Mars," is great. The cover of OPERATION IVY's "Sound System" isn't too far from the original.

For what this is, it is done well, but ska usually makes me want to listen to CHAOS UK or something with more balls.

SOLVENTS "Charlie Hotel" CS

PO Box 83

Nokomis, FL 34274

Demo tapes are pretty neat when done right. This has a nice cover on tan cardstock with artwork by Raymond Pettibon, which I am willing to bet is "borrowed." But, anyhow, the music is competently played modern hardcore that would probably have some appeal to the indie rock crowd. Comparisons might be made to JAWBREAKER. There are also some subtle FUGAZI influences. Some of the vocals come across a little sappy, but they're not bad. This is not my favorite style of music, but it is not without merit. I'm sure this would be big in some circles.

STATE OF FEAR 7"

Reiterate Records

PO Box 287

Harwinton, CT 06791

Pretty hefty noise here from Minneapolis, the crustiest town in all of the land. STATE OF FEAR slaps down thick layers of guitar over furious drumming and urgent vocals. I'd have to liken these fellas to DISRUPT, RAW NOISE and DOOM.

Lyrically, this deals with class struggle, the evils of eating meat and the ever-growing need to smash the state. This rages from start to stop. To quote the inside cover, "Play it loud – or don't fucking play it." Alrighty.

ENEMY SOIL 7"

Relapse Records

PO Box 251

Millersville, PA 17551

This fucking rips! Like CROSSED OUT or INFEST with a slight metal tinge to the guitar, ENEMY SOIL blazes through five powerful cuts. They're from Virginia, home of SUPPRESSION and that dingbat Pat Robertson. Worth looking for.

MESHUGGAH "Destroy Erase Improve" CD

Nuclear Blast America

PO Box 251

Millersville, PA 17551

I don't like a whole lot of metal, but I must admit this is terrific. No scary monster vocals. No cheesy imagery. This is stripped-down stuff that brings to mind METALLICA, HELMET and even hardcore legends INFEST. I love the choppy start-stop guitars. Clean production and good playing drive this home.

STRAWMAN "The Lottery" CD

Allied Recordings

PO Box 460683

San Francisco, CA 94146-0683

There are two kinds of bands that suck. The first kind is the type that can't play a damn lick. It's OK if they suck, as long as they don't play live or put out any records. Unfortunately, most of them do. The second kind of band that sucks is the type that actually can play their instruments, but somehow, still suck. Enter STRAWMAN.

The straw dudes show that they can tune and play their instruments, but it's nothing I want to listen to. This shit is dull. And the singer sounds ridiculous, like Joe Cocker or Burgess Meredith something. I can't quite put my finger on it, but STRAWMAN blows. This is rock. Nothing punk about it. Yet, I must mention that the jewel case has an odd, yet pleasing, smell. Pick one up and whiff, but don't listen to it.

GOD FORGOT 7" and mini-CD

Allied Recordings

This is the latest project of Dan O'Mahoney, who fronted NO FOR AN ANSWER, CARRY NATION and 411. GOD FORGOT isn't too much different than 411, except there is more of a rock feel, comparable to HELMET. I think this might also be rightly compared to later-period VERBAL ASSAULT with the thick, crisp guitars and earnest vocals. The production and the packaging on this are both great. I'm digging it.

Oh, and I really like the moaning chick sound effects in the beginning of "Sex is a Weapon." It kind of gave me a chubber.

V/A "The Making of Allied One Two Three" CD

Allied Recordings

Here's a cool idea. A bunch of 7"s on one CD. At least some of this stuff has been out of print for a while, I believe. This contains NEUROSIS "Empty" 7" (the band's first release as well as this label's first release), a bunch of PHLEG CAMP stuff from three records, NOMEANSNO, JONESTOWN, LAZYBOY, SLEEPER and that awful STRAWMAN.

I like the fact that this compilation shows a variety of music that Allied has put out. Some of it, like NEUROSIS, is good and some of it just does not pump my nads one bit. I like hearing NOMEANSNO do their versions of the Canadian SUBHUMANS "Oh, Canaduh" and DOA's "New Age." PHLEG CAMP is interesting with their FUGAZI-style jamming. But STRAWMAN, JONESTOWN, SLEEPER and LAZYBOY don't do it for me. It's a mixed bag.



Audio Reviews

RIVERDALES LP/CS/CD

Lookout Records

Elsewhere in this issue is a review for the two RIVERDALES 7"s. Those songs appear on the RIVERDALES full length. However, I feel that the songs on the singles are not the band's strongest offerings. The songs exclusive to the album are the most choice.

The band is made up of three ex-members of SCREECHING WEASEL. This follows in the direction of the last few SW releases but with a stronger RAMONES influence. Pretty darn catchy. Get the full length, not the singles.

V/A "The Best Of Flipside Video Vol. 4" VHS

Flipside Video

PO Box 882944

San Francisco, CA 94188-2944

I know this really shouldn't fall under "Audio Reviews," as it is a videotape. But, I don't get enough video submissions to have a video review section. In fact, this is the only video I've ever received.

This tape showcases live performances from THE DICKS and MDC caught live in 1984 at Los Angeles' famed Olympic Auditorium.

I was never much into THE DICKS. Their early hardcore style can be likened to THE DEAD KENNEDYS or NEGATIVE TREND. However, the video quality is really damn good and their playing is inspired. THE DICKS do five songs.

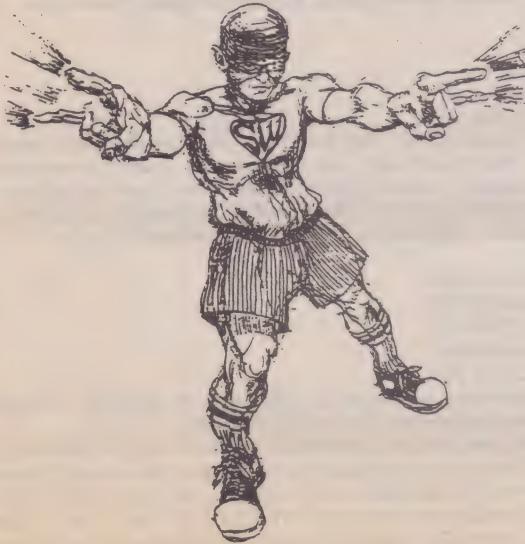
MDC have always been a favorite of mine. This is perhaps the best video of MDC that I have ever seen. MDC, San Francisco's most political band of that time, belts out a long, sweaty set of 20 hit songs, including "John Wayne was a Nazi," "Kill The Light" and "Dead Cops." Again, the video quality is choice and the energy is high. Kick ass!

SCREECHING WEASEL "Punk Rock Superheros" CD

Bootleg

What? A SCREECHING WEASEL bootleg? I can hear Ben Weasel screaming now! Here's the low down: 36 unreleased songs. Twenty songs are from a 1986 demo. I believe alternate versions of some of these songs have been officially released. Sound quality on the demo tracks ranges from "muddy" to "listenable." The thing is, most of the songs just aren't that memorable. The remaining 16 songs were recorded live on WFMU radio. The sound quality and musicianship on those songs is much higher. This release is for the die-hard Weasel fan, of which I guess there are many. However, if you really love the Weasel, the disc to check out is "Kill The Musicians," a very rad collection of rare SW songs compiled by Ben himself and officially released by Lookout Records.

screeching weasel



punk rock super heroes

ANTISCHISM "Discography" CD

Selfless Records

2157 Pueblo

Garland, TX 75040

This isn't a complete discography, but it includes a lot of really good songs that have been out of print for a while. There are 35 songs on this CD from various phases of ANTISCHISM's career.

I would be inclined to rank ANTISCHISM among my favorite political/crust bands of all time. Pure energy. A sense of urgency. Intelligent lyrics. Gruff female vocals. ANTISCHISM had all of the elements I seek in my music. This disc is a fine reminder of why I like them.

DISARRAY "Widespread Human Disaster" CS

Demo

Disarray

PO Box 975

Dickson, TN 37055

Somebody told me that this sounds like PANTERA. I'm not really familiar with PANTERA, so I can't rightfully say. I will say that this is muscular, pissed off mosh metal. A strong "I'll fucking kill you," attitude permeates. Pretty angry stuff. I'm into it. You can get this for \$5 from the band.

GOODBYE HARRY "Food Stamp B-B-Q" LP/CS/CD

Cruz Records

PO Box 7756

Long Beach, CA 90807

Former ALL vocalist Scott Reynolds struts his stuff with his new band that coincidentally sounds quite a bit like ALL's better stuff. I also hear a bit of BL'AST-style guitar squeal and some RHYTHM PIGS structure going on. In other words, there's some quality musicianship happening here. Out of the 15 songs on this, only two blow tube-steak.





Jibberish #7, (no price listed)

Sarah Herritage

933 Rabbit Run

Wilmington, NC 28409

For the love of Beelzebub, please list a cover price! I like the concept behind this zine. It is a compilation of writings from people from around the US. The writing is varied in style, quality and subject matter.

One of the most interesting pieces in here is an article a guy wrote about his shitty experiences in army boot camp. There are also lots of reviews, comics and about a million ads for Victory Records. It's light but fun reading. Not too bad. List a cover price next time.

It's Alive#12, free but send money or stamps, ya lousy cheapskate.

900 Azalea St

Oxnard, CA 93030

Wow! This zine has strong graphics and pro-quality printing. It also has a decidedly "old school" look and feel.

It's Alive #12 is rife with old flyer art from Oxnard, once a mighty scene. There are flyers reproduced here featuring AGRESSION, DESCENDENTS, BATTALION OF SAINTS, STALAG 13, ILL REPUTE, DR KNOW and lots of great southern Cal bands from the hey day of Nardcore. Someday flyer art will be acknowledged as a legitimate art form, so you'll want to pick this up!

This issue also has interviews with Greg Ginn, Sean Stern of YOUTH BRIGADE, BLACKOUT (formerly BL'AST) and a guy who was in STALAG 13. I should also mention that this comes with a big show flyer centerfold and a pamphlet called, "How to Stage dive."

Good photos, good graphics, good writing. It sure is an easy reader, but what a breath of fresh air. Great zine!

Murder Can Be Fun #16, \$2 (And worth every damn penny, I might add.)

John Marr

PO Box 640111

San Francisco, CA 94164

For those not acquainted with Murder Can Be Fun, each issue features a theme relating to some sort of crime or tragedy. This is the "Zoo Deaths" issue. Mr. Marr goes into all of the gory details of zoo-related tragedies spanning the globe. It always amazes me how much research goes into an issue of MCBF.

The reader will also find "Prohibitionist Poetry," stuff about the Lindburgh kidnapping and book reviews. Every issue of Murder Can Be Fun is a hoot. Check out the latest!

Over The Counter #3, free, dude!

347 Junco

Casper, WY 82609

The large type used in Over The Counter makes me think this is for the elderly, but, alas, I am wrong. Unless, the elderly are into the likes of GAME FACE, EVERREADY and LAGWAGON. Perhaps the elderly would like to read tons of record reviews and gaze upon the latest ads from Fat Wreck Chords and Dr. Strange. No, I think. This is not for the elderly at all! All of this and large type, too. (Only complaint: Most of the reviews are for shit records on pseudo-indies.)

Murder Can Be Fun

#16

\$2"



ZOO DEATHS

JAPANKORE Free!!! #5

written by Brian Iguchi
Edited by BSY
Merchandise by JAPAN KORE
TAX EXEMPTED IN U.S. AND CANADA
ONE COPY PER PERSON, PLEASE

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Zine Reviews

Riot #8, \$2

Joe Powell

21 Ebnal Rd

Shrewsbury, Shropshire

SY2 6PW

UK

The first issue of Riot that I picked up was issue six and I've been hooked ever since. Riot has crisp, black and white layouts with good printing. The writing is good, as well. But, it is the content that holds my attention. This issue has interviews with CAPITALIST CASUALTIES, DEFORMED CONSCIENCE, BUGEYED, 3-WAY CUM, ACME and MAN IS THE BASTARD. And, as usual, there are tons of reviews. If you're into the extreme stuff, Riot is a good read for you.

Aversion #2, .50 or trade

Chris Banks

15 Ashbourne GDNS

Bradford

BD2 4AE

UK

Hey, Chris. I think you ought to re-think your cover price. It probably costs a lot more than 50 cents to make and mail one of these to the US. So, you readers out there should send about \$2.

Anyhow, Aversion used to be called Noisefest. This is the second issue with the new name. Like a lot of my favorite zines these days, the look is simple but clean. Aversion's content leans toward the thrash/crust/grind side of things, so I give it the thumbs up. Interviews are with 3-WAY CUM and SELFISH. There's also a piece on a group called Men Against Sexist Shit. (What a bunch of pussies! I'm kidding, just kidding! Geeesh!)

Scene reports from around the world, news and reviews make up the balance. My only criticisms would be to switch to narrower bodies of text and a heavier type face. It would read easier. All things considered, though, Aversion is kick ass.

Arnie #7, \$3

PO Box 1802

Bath

BA1 3TJ

UK

Here's another great zine from the UK. Like Riot, this sports clever layouts making good use of the black and white medium. Most of Arnie is cartoons, which by the way, are pretty good. There are also music and zine reviews, scene reports, news and a couple of band interviews. This is one of the best zines going.

CIDER FUELLED WEST COUNTRY SPECIAL!



Punk Planet #6, \$2

PO Box 1711

Hoboken, NJ 07030-9998

Another fantastic looking issue of Punk Planet. I really like the approach this zine takes toward graphics and layouts. It's fun to look at. Sort of reminds me of a cross between No Idea and Maximum Rocknroll.

As far as content, this has interviews with CAPITALIST CASUALTIES, NOFX, a guy who is a swami or something and some broad who plays guitar in the subway. Also included are all kinds of reviews and a fiction section, which I must admit, I can never get through. All in all, Punk Planet is a great zine.

Man Will Fester #3 (no listed price)

1329 Nylic St

Tallahassee, FL 32304

Here's a scrappy-looking half-sized zine. There's an interview with Tesco Vee of the MEATMEN that's pretty good. The other content is local news, audio reviews and a lot of filler.

I have a couple of criticisms about this. The layouts are pretty rough. There's nothing wrong with a little slop, but if it is distracting or if it discourages reading, that the slop defeats the purpose of the zine. (You know, getting people to *read* it.) I had a really hard time concentrating on this thing. Everytime I picked it up, I wanted to put it down.

My other criticism is that there is a lot of truly useless shit in here. I wouldn't pay a dime for this, but maybe you would. Intrigued?

Ben Is Dead#25, \$3.95

PO Box 3166

Hollywood, CA 90028

BID has turned into quite a slick "magazine." This issue is the "Retro" issue and the content has me laughing my fanny off. There's an interview with the guy who was the cowboy in THE VILLAGE PEOPLE and an article about teen age crushes on 70s idols. Also included: Fac Man, slam books television, personal articles and more. Funny stuff here.

Trade Page

Here's how it goes.

1. You send in a list of music-related stuff you are looking for and a list of music-related stuff that you will sell or trade. You may list up to ten "wants" and ten "haves." Keep listings to records, cassettes, CDs, magazines, videos, clothing, photos, etc. No musical instruments, please.
2. Include your name, address and, if you wish, a phone and/or fax number with the best time to reach you. Include your time zone so that people don't call you in the middle of the night or when you're at work.
3. Use these initials after each item to designate how you'd like to work. T=trade only S=sell only B=buy only If you have a set price for an item you are selling, list it. If there is price you are willing to pay for an item, list it.
4. Just because you send a listing does not mean that you get a free copy of the zine. If you want to have a copy of the zine with your listing, send payment in US dollars or postage at the time you send your listing. I'll send you one when it is out. I promise. In the US, send \$1.50 or six first class stamps per copy. Outside of the US, send \$3 or six international response coupons per copy. People from other countries: I don't read and write in your language. I'm sorry. Write in English or get an interpreter.

That's it. Here are the current listings in the order in which they arrived.

Bob Suren
PO Box 3204
Brandon, FL 33509-3204 USA
PH (813) 653-2550 Noon-8 pm EST
WANTS
The Eat (both 7") T, B
Black Flag (any rare stuff or bootlegs) T, B
Confuse (anything) T, B
Gism (anything) T, B
Really Red "Crowd Control" 7" T, B
Feederz "Ever Feel Like" LP T, B
Feederz "Jesus" 7" T, B
Die Kreuzen "Cows and Beer" 7" T, B
Larm/Stax LP T, B
Raymond Pettibon stuff (books, magazines, original art)

HAVE
Morbid Opera "Jesus" 7" (2 unplayed copies) T
V/A "Fungus Among Us" 7" (unplayed) T
Rupture "Foreceps" 7" T
Misfits "Walk Among Us" LP (orig) T, S
Verbal Assault "Tiny Giants" 7" (orig) T
Rhythm Pigs "An American Activity" 7" T
Walk Proud "Be Yourself" 7" T, S
Release/Courage 7" T,S
Up Front "Daybreak" 7" T, S
Bad Trip "Positively Bad" 7" T, S

Jim Hutchinson
368 Walnut St.
Shrewsbury, MA 01545
PH (508) 842-3264 before 10 pm EST
WANTS
ENT/Chous UK LP T, B
Mayhem "In Memoriam" 7" T, B
Iron Maiden "First Ten Years" T,B
PTL Klub "Nobody Cares" 7" T,B
PTL Klub "Living Death" 7" B
"Phantasm" movie soundtrack LP or CD T,B

HAVE
Misfits (various boots, ask for list) T
Necros "Sex Drive" 7" boot T
Samhain "A Bucket of Blood" 7" T
Final Conflict "Ashes" LP T

Aaron M.
PO Box 362
Northbridge, MA 01534
NO PHONE LISTED
WANTS
Sic "Get Up" 7" T, B
BGK "Jonestown Aloha" LP T,B
Madball "Ball of Destruction" 7" T, B
Deviated Instinct "Rocknroll" LP T,B
Casue For Alarm 7" T,B
Celtic Frost T-shirt (size large, old designs) T,B

HAVE
Poison Idea "Ian MacKaye" LP T,S
Poison Idea "Darby" 7" T,S
Final Conflict "Ashes" LP T,S
Napalm Death "Mentally Murdered" 12" T,S
Doom "Doomed From" LP T,S
Confrontation 7" T,S
Confrontation "Dead Against" 7" T,S

Brain Roberts
4623 Oak River Circle
Valrico, FL 33594
PH (813) 661-3554 anytime
WANTS
Lemonheads first 7" B
Queers original 7"s B
Shudder To Think early stuff B
Bad Religion first" 7"
Soundgarden first 7" (Sub Pop#1) B
Clutch "Pitchfork" 7" B
Quit LP B
Dropdead box set B, T
Superchunk first LP with 7"
Napalm Death/SOB 7" B

Ike Slovak
PO Box 4601
Chico, CA95927
NO PHONE LISTED
WANTS
Amebix "Monolith" CD T,B
GBH both "City Babies" on one CD T,B
Social Distortion "Mommy's" CD T,B
Plasmatics anything T,B
English Dogs "Mad Punks" 12" T,B
Econochrist "It Runs Deep" 7" T,B

HAVE
Dischord 7"s (early) T
Revelation 7"s (early) T
Touch and Go 7"s (early) T
Sub Pop 7"s (early) T
Lots more --send for list

Rob Sexton
2009 Waikiki Way
Tampa, FL 33619
(813) 621-2681 6 pm-11 pm EST
WANTS
White Zombie "Psychohead Blowout" LP T,B
White Zombie "Pig Heaven" 7" T, B
Pushead Fan Club -- anything Phase I T, B
Misfits -- any original T,B
Screeching Weasel "Ramones" LP T, B
Child Molesters -- ant original T, B
Crimpshrine "Lame Gig" 7" T, B
Accused flexi T,B
Screeching Weasel first LP and 2x7" T,B

HAVE
Meatmen "Cripple Children" 7" T, S
Crimpshrine/G-Whiz 7" T, S
Big Black "Headache" bag T, S
Assuck "Necrosalvation" 7" T, S
V/A "Turn it Around" 2x7" T,S
Husker Du "Everything Falls Apart" LP T,S
DRI "Violent" 7" T,S
Really Red LP and 7"S T,S
Motorhead -- lots of shit T,S
All early Revelation stuff T, S
Big Black "Headache" box set T, S

Trade Page

Matthew Juarez
510 Fairbanks
Houston, TX 77009-1908
PH (713) 694-8871 leave message

WANTS
 Death Side "Possibility" LP T,B
 Death Side/Chaos UK LP T,B
 Crossed Out 7" T,B
 MITB/Bleeding Rectum LP T,B
 Man Is The Bastard "Backward Species" 7" T,B
 Rupture/Dropdead 8" T,B
 No Comment "Common Senseless" 7" T,B
 Splattereah 7" or anything T,B
 Los Crudos "La Rabia" 7" (orig) T,B

HAVE
 Stalag 13 "In Control" 12" T,S
 NOFX "Liberal Animation" 12" (orig) T,S
 Deadhorse "Horsecore" 12" T,S
 Really Red "Rest In Pain" LP T,S
 V/A "Flex Your Head" LP (violin cover) T,S
 Discharge "State Violence" 7" T,S
 Discharge "Never Again" 7" T,S
 S.O.B. "What's the Truth" LP T,S

Ken Sanderson
PO Box 410892
San Francisco, CA 94141-0892
NO PHONE LISTED
WANTS
 SS CD (Japan) T,B
 Swankys "Live in NY" 2xCD T,B
 Swankys "Five Star" 7" T,B
 Swankys "Never Can" LP T,B
 Collapse Society 7" T,B
 Moral Demolition/Zykrome A 7" T,B
 Kansan Uitset "Beautiful" LP T,B
 Hakuchi 7" T,B
 Unwise LP T,B
 GISM "M.A.N." LP T,B

HAVE
 Offenders "Endless Struggle" LP T,S
 Youth Brigade "What Price" 7" T,S
 Half Off "Shoot Guns" 7" (clear) T,S
 Frantix "Face Reality" 7" T,S
 Schlong "Limp" 7" T,S
 Outlets 7" T,S
 Rein Sanction 7" T,S
 MITB/Bleeding Rectum LP T,S
 Colera "Tente Mudar" LP
 Acao Direta "Resistirei" LP T,S

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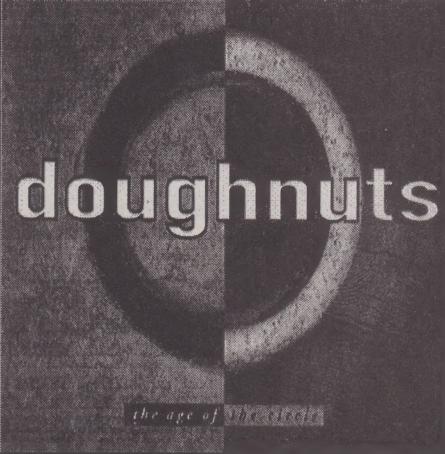


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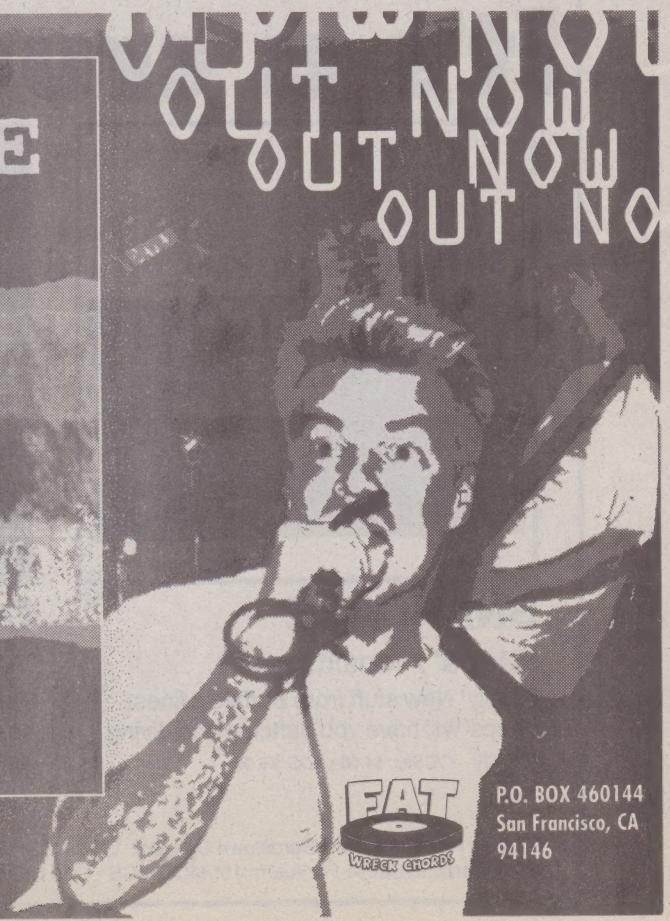
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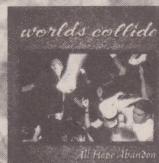
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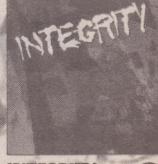
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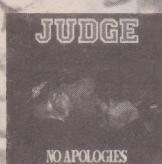
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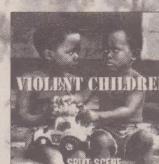
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